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THE LOST PLAYS AND MASQUES: 1500-1642

BY

GERTRUDE MARIAN SIBLEY, Ph.D.





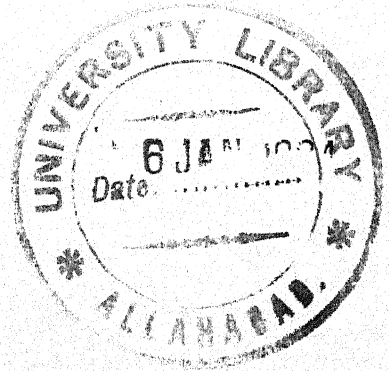
# THE LOST PLAYS AND MASQUES

1500-1642

BY

GERTRUDE MARIAN SIBLEY, PH.D.

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## PREFACE

Concerning the lost plays of the period 1558 to 1642, I have attempted to bring together all that is actually known and, in general, what has been surmised by modern scholars. Under each entry I have first cited the contemporary references to the plays, such as records of performances, notices in publishers' advertisements, allusions in controversial pamphlets, diaries, histories, and dramas of the period, items of expense for costumes and properties, formal licenses, and entries in the *Stationers' Register*. Next I have summarized the opinions of the more trustworthy scholars as to the nature of the plots, or as to possible identifications with extant plays.

The same procedure I have followed in dealing with the masques, but with less fulness, since complete records may be found in Miss Mary Susan Steele's *Plays and Masques at Court, 1558-1642*, published in 1926. Finally, in a separate group I have listed the English plays known to have been acted in Germany, most of which are either lost or hard to identify.

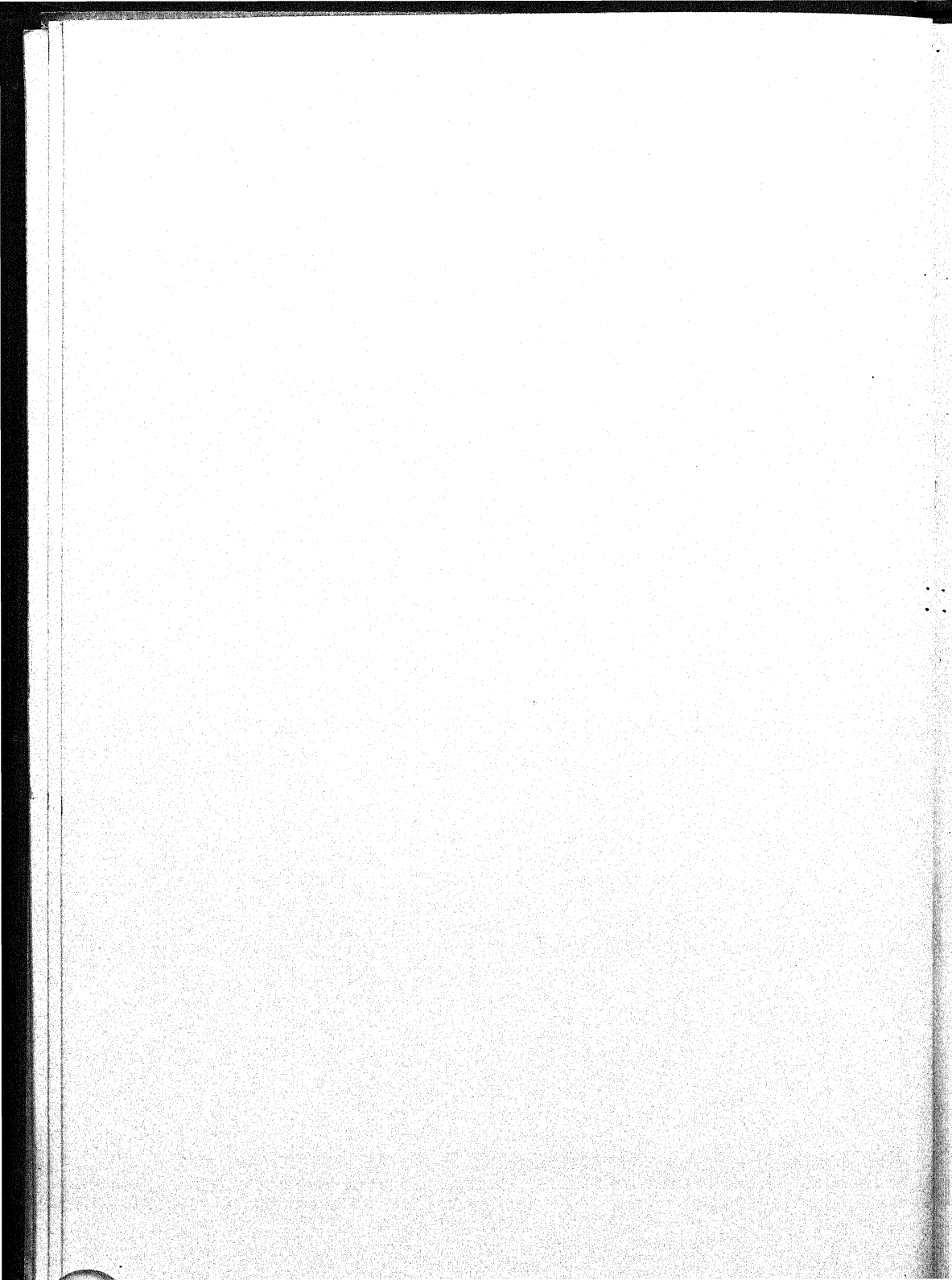
I had originally planned to include only plays and masques from 1558 to 1642, but later decided to include also those from 1500 to 1558 in cases where material concerning them was accessible. I cannot, however, pretend that the list of dramatic productions between the earlier dates is complete.

I wish to thank Professor Joseph Q. Adams, now Director of Research at the Folger Shakespeare Library, both for the suggestion of the subject and for generous and continued assistance during the progress of the work. I also wish to thank Professor J. William Hebel of Cornell University for verifying information concerning certain masques from a manuscript in the British Museum, and Professor Clark S. Northup of Cornell for his care in reading the proofs. For the use of rare books I am indebted to the librarians of the Huntington Library and Cornell University.

In work that has involved so much detail I have probably not been able to escape errors. For these I ask the kind tolerance of the reader.

GERTRUDE M. SIBLEY.

Stockton, California,  
November 21, 1932.



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## ABBREVIATIONS

- Adams, *Dram. Rec.*—*The Dramatic Records of Sir Henry Herbert*. Edited by Joseph Q. Adams. New Haven, 1917.
- Adams, S. P.—Joseph Q. Adams, *Shakespearean Playhouses*. Boston, 1917.
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THE LOST PLAYS AND MASQUES  
1500-1642



## THE LOST PLAYS AND MASQUES

1500-1642

### ABRAHAM AND LOT

Performed by Sussex' Men, as an old play, January 9, 17, 31, 1593/4 (*H.D.*, i.16).

### ABSALOM

Performed by Worcester's Men, at the Rose, from October 3 to 11, 1602: "for poleyes and workmanshipp for to hange Absalome" (*H.D.*, i.182).

Fleay (*B.C.E.D.*, ii.153) thinks that the properties referred to were for a revival of Peele's *The Love of King David and Fair Bethsabe*, printed in 1599. He describes *Absalom* as an Admiral's Men's play, but the entry occurs in the Worcester accounts. Greg (*H.D.*, ii.232) thinks that the properties may have been for *The Two (Three) Brothers*. Chambers (*E.S.*, ii.228) suggests that possibly *Absalom* is identical with *The Three Brothers*.

### ABSALON

By Thomas or John Watson; a Latin play c. 1540, performed at St. John's College, Cambridge.

"Where M. Watson, in St. John's College, at Cambridge wrote his excellent Tragedie of *Absalon*" (Roger Ascham, *The Schoolmaster*, pp.168-9). As Georgius Buchananus' *Iepthae* amonge all modern Tragedies is able to abide the touch of Aristotle's precepts and Euripedes's examples: so is Bishop Watson's *Absalon*" (Francis Meres, *Palladis Tamia*, in *E.C.E.*, ii.322).

Ascham refers to the Watson in question as "mine old friend sometime Bishop of Lincoln." Fleay (*B.C.E.D.*, ii.267) ascribes the play to John Watson, Bishop of Winchester. Chambers (*M.S.*, ii.195, 458) thinks the play identical with the *Absalon* preserved in Brit. Mus. Stowe MS. 957, and W. Keller (*Jahrbuch*, xxxiv.229) inclines to the same view. Boas (*U.D.*, pp.62-65) ascribes the play to Thomas Watson, and believes that it was never printed; he would not identify it with the *Absalon* pre-

served in the British Museum. Chambers (*E.S.*, iii.506) suggests that the poet Thomas Watson, and "not the episcopal author of *Absalon* is the Watson included by Meres in 1598 among the best for tragedy."

### ABUSES

Performed July 30, 1606, before the King of England and the King of Denmark, by Paul's Boys.

The play, which contained "both a Comedie, and a Tragedie," delighted the King (Nichols, *Progresses James*, iv.1073). For the place of performance, see Chambers, *E.S.*, iv.121.

Fleay (*B.C.E.D.*, ii.312) identifies *Abuses* with *Sir Thomas More*, conjecturing that Paul's Boys bought the latter from the Chamberlain's Men, and revised it under a new name.

### ACHADEMIOS

A comedy, mentioned by John Skelton as his own (*Works*, ed. Dyce, i.409).

### ADAM'S TRAGEDY

Entered S.R. March 26, 1608.

Of this piece nothing is known; it may not be a play.

### AEMILIA

By Edward Cecil, of St. John's College, Cambridge; acted before the King, March 7, 1615.

Chamberlain tells Carleton, in a letter dated March 16, 1615, that this comedy, though it was "larded with pretty shows, . . . yet it was stel dry" (Nichols, *Progresses James*, iii.49).

### AENEAS AND DIDO

Performed May 25, 1607, at a banquet given by the Earl of Arundel for Queen Anne.

Writing on June 8, 1603, M. de la Boderie, the French ambassador at London, mentions entertainments attended by Charles de Lorraine, Prince de Joinville, during his visit to England. He states that "le Comte d'Arundel donna un grand festin," which ended with the performance of the tragedy of *Aeneas and Dido* (T. S. Graves, *M.L.R.*, 1914, p.525).

Graves suggests that instead of being especially written for the Earl of Arundel, the play may have been a revival of the *Dido* of

Halliwell, or of Gager, or of Marlowe and Nashe, or the "dido and eneus," mentioned by Henslowe.

### AENEAS AND QUEEN DIDO, THE HISTORY OF

A performance of this play was given at Chester in 1563, the Sunday after Midsummer Day, at the Rood's Eye (Chambers, *M.S.*, ii.356).

### AESOP'S CROWE

An interlude, performed at Court, on Twelfth Day, 1552-3, by the King's Players.

In a tract, entitled *Beware the Cat*, containing some particulars concerning the drama in Edward IV's reign, and first printed in 1561, the author, William Baldwin, states: "I had heard that the King's players were learning a play of *Esop's Crowe*, wherein the most part of the actors were birds." (Collier, *H.E.D.P.*, i.148.) See also a discussion of this play in Chambers, *M.S.*, i.406-407.

### AGAINST THE POPE'S COUNCILLORS

By Thomas Wylley, Vicar of Yoxford in Suffolk (*L. & P. Henry VIII*, xii. 1. p.244). Written after 1535 (Collier, *H.E.D.P.*, i.128-129).

### AGAMEMNON (See TROILUS AND CRESSIDA)

By Chettle and Dekker; purchased in 1599 for the Admiral's Men; licensed for acting on June 3, 1599 (*H.D.*, i.109).

Fleay (*B.C.E.D.*, ii.124) identified *Agamemnon* with *Troilus and Cressida*, but Greg (*H.D.*, ii.202) thinks that Henslowe carelessly wrote *Troilus and Cressida* once too often in connection with the names of Chettle and Dekker, and hence does not regard the two plays as one.

### AGAMEMNON AND ULYSSES, THE HISTORY OF

Performed December 27, 1548, at Greenwich, by the Earl of Oxford's Boys, before the Queen (Feuillerat, *Revels*, p.365; Wallace, *E.E.D.*, p.225).

Both Murray (*E.D.C.*, i.345) and Feuillerat (*Revels*, p.471) think that the play may have been written by the Earl of Oxford himself.

### AGIO (See EGIO)



## AJAX AND ULYSSES

Performed January 1, 1571/2, at Windsor Chapel, by the Children of Windsor (Feuillerat, *Revels*, p.145; Wallace, *E.E.D.*, p.213. See also Dasent, *Acts*, viii.62, in which the Warrant is dated January 12, and the performance December 27; and Chalmers, *Apology*, p.360, in which the date of the warrant is given as 1572/3).

## AJAX FLAGELLIFER (of 1564)

A Latin play, prepared to be acted before the Queen, August 9, 1564, at Cambridge, by the students of the University, but not presented.

According to Stokys' account (Nichols, *Progresses Elizabeth*, i. "Entertainments at Cambridge, 1564," p.23) the play was called off because Elizabeth was "tyred with going about to the colleges, and with hearing of disputation." Robinson's account (*Ibid.*, iii. "Entertainments at Cambridge," 1564, p.129) mentions that "they brought warlike arms, and all the rest of the equipment from London and other very remote places . . . and found a place both suitable and large enough."

## AJAX FLAGELLIFER (of 1605)

Performed August 28, 1605, at Magdalen College, Oxford, in Christ Church Hall, by the students of the University.

Stringer (Nichols, *Progresses James*, i.550) states that the play was not so well acted as it had been at Cambridge in 1564. The performance wearied the King, who "spoke many words of dislike." Chamberlain, writing to Carleton, states that *Ajax* was tedious (*Ibid.*, 561).

Malone (*Var.*, iii.81) notes that Inigo Jones received £50 for his novel design in stage carpentry for the play. Chambers (*E.S.*, i.130) believes that *Ajax* was not a translation from Sophocles, but was an independent play; he discusses the stage-setting designed by Jones for the performance (*Ibid.*, p.233).

## ALBA

A pastoral, performed August 27, 1605, before the King and Queen, at Christ Church Hall, Oxford.

Stringer (Nichols, *Progresses James*, i.547-8) notes "the many rusticall songes and dances, which made it very tedious." Though the King wished to leave before the play was over, he was finally persuaded to stay.

Boas and Greg (*M.S.C.*, i.3, 249 ff.) give a list of the properties for the play. Boas believes that the subject was taken from classical mythology, and that the rustic dances were probably contributed by satyrs, nymphs, and morris dancers. Since Chamberlain described *Arcadia Reformed*, given on the following day, as an "English Pastorell," *Alba* was probably written in Latin. The play was also called *Vertumnus*, but is not to be confused with Gwynne's play of the same name.

#### ALBE(T)RE GALLES

By Heywood and Wentworth Smith, for Worcester's Men, 1602; and probably performed the same year, since properties were purchased for it (*H.D.*, i.180).

Fleay (*B.C.E.D.*, i.294) thinks that the "England" version of *Nobody and Somebody*, entered S.R. in March, 1606, as acted by the Queen's Men, may have been the 1602 play of *Albert Galles*; he believes Henslowe's title to be a corruption of some such name as "Archigalle's Three Sons." Greg (*H.D.*, ii.230) concurs with Henslowe's view, but Chambers (*E.S.*, ii.227) regards the identification as untenable.

#### ALBION

Mentioned in Archer's play-list, 1656, as an interlude; also in Kirkman's lists, 1661, and 1671. "Possibly it is the same as *Albion Knight*," an extant play (Greg, *Masques*, p.xlvii).

#### ALCMAEON

Performed December 27, 1573, at Whitehall, by Paul's Boys (Feuillerat, *Revels*, p.193; Wallace, *E.E.D.*, p.215; see also Stopes, *Hunnis*, p.319, where the play is dated January 19; and Dasent, *Acts*, viii.178, where it is dated "this christmas").

Fleay (*B.C.E.D.*, ii.287) speaks of the play as "Euripides restored," a statement which Feuillerat (*Revels*, p.457) considers "a somewhat bold assertion." Undoubtedly, however, the play was an imitation of an ancient drama.

#### ALEXANDER AND LODOVICK

By Martin Slater; performed by the Admiral's Men, at the Rose, as a new play, January 14, 1597; again presented as a new play, January 14, 1597; again presented as a new play, February 11, 1598, and from then until July 15, in all fifteen performances; Slater was paid for the play in 1598; properties were purchased 159[8/]9 (*H.D.*, i.45, 52-54, 86, 90, 104).

Greg (*H.D.*, ii.182) contends that the play was the Elizabethan form of the *Amis and Amiel* story, basing his assertion on the title of a ballad in the *Pepysian Collection* (vol. i, pp.82-3) printed by H. Gosson. A. H. Smyth (*Shakespeare's Pericles and Apollonius of Tyre*, pp.57-58) notes that a reappearance of the old story of *Pericles* occurs in the Dutch play, *Alexander and Lodovick*, which is supposed to be an adaptation of the lost play by Slater. Chambers (*E.S.*, ii.167) observes that the play, first presented in 1597, was evidently revived the next year; it was probably kept by Slater when he left the company, and was bought back from him.

#### ALEXIAS, OR THE CHASTE GALLANT

By Philip Massinger; entered S.R. September 9, 1653, as *Alexius, the Chaste Gallant or The bashfull lover*.

*The Bashful Lover*, by Massinger, was acted on May 9, 1636, and printed in 1655. *Alexias, or the Chaste Lover* was licensed by Herbert, September 25, 1639, for the King's Company (Adams, *Dram. Rec.*, p.37). In a list of the King's Men's plays in 1641, found in one of the Lord Chamberlain's Warrant Books, *Alexius*, by Massinger, is mentioned (Stopes, "Fellows and Followers," *Jahrbuch*, xlv.104-105). Chambers (*M.S.C.*, i.367) contends that neither the 1641 list nor Warburton's list of burned plays (3 *Lib.*, ii.231) in which occurs the title *Alexias or Ye Chast Gallant*, confirms the apparent identification in the S.R. entry of 1653, of *Alexius The Chaste Gallant* and *The Bashful Lover* as representing alternative titles for the same play. Chambers (*E.S.*, iv.2) further maintains that the fragmentary play on the loves of Alice and Alexis, in Douce MS. 171 (Bodl. 21,745), f.48 is not to be connected with *Alexias*. Adams (*Dram. Rec.*, p.37) notes that the S.R. entry was probably a device to license two plays for one fee. *Alexius* presumably was burned by Warburton's cook.

#### ALFONSO

Acted May 5, 1636, before the Queen and the Prince Elector, at Blackfriars (Cunningham, *Revels*, p.xxiv).

Chambers (*E.S.*, iv.2) notes that *Alphonsus, Emperor of Germany*, entered S.R. September 9, 1653, and published 1654, written by either Chapman or Peele, perhaps with the help of a German collaborator, may reasonably be identified with *Alfonso*.

ALICE PIERCE

Mentioned in the Admiral's inventories. Payment was made for properties 1597 (*H.D.*, i.70, 82); the book appears in the play list, 1598 (*H.P.*, p.121); probably performed at the Rose, 1597/8.

Chambers (*E.S.*, ii.166) suggests that probably this was a new play when properties were bought for it, and that it may have come from Pembroke's stock, since the Admiral's and Pembroke's Men played together from October 11 to December 1.

ALL FOOLS BUT THE FOOL (See THE WORLD RUNS ON WHEELS)

ALL IS NOT GOLD THAT GLISTERS

By Chettle, for the Admiral's Men, 1600/1601 (*H.D.*, i.135).

ALMANAC, THE

Performed according to the questioned Revels' Account December 29, 1611, by the Prince's Players (Cunningham, *Revels*, pp. xli, 211).

See S. Tannenbaum, *Shakspeare Forgeries*, pp.5-42, 69, for a discussion of the genuineness of the Revels' Account.

ALUCIUS, THE HISTORY OF

Performed December 27, 1579, at Whitehall, by the Children of the Chapel. (Feuillerat, *Revels*, p.320; Wallace, *E.E.D.*, p.221. See also Dasent, *Acts*, xi.377, where the play is undated.)

AMORES PERINTHI ET TYANTES

By William Burton, in Latin, 1596; apparently not acted or printed.

In a MS. volume, *Antiquitates de Lindley*, composed by Burton, occurs the sentence: "Post, 1596, scripsit comoediam facetam de *Amoribus Perinthi et Tyantes*" (*Athen. Oxon.*, iii.155).

Fleay (*B.C.E.D.*, i.42) states that the play was neither acted nor printed, but an anonymous writer in the *Ret. Rev.*, xii.8, states that it was acted at Oxford. There is, however, no record of its performance.

AMORIS IMAGO

Ascribed by John Bale to himself, 1548 (*Scriptores*, i.704).

## ANGEL KING, THE

Licensed for acting, 1624, for the Palsgrave's Company (Chalmers, *S.A.*, p.219).

Fleay (*B.C.E.D.*, ii.327) suggests that this play is the story of King Robert of Sicily dramatized.

## ANGLIA DEFORMATA &amp; ANGLIA RESTITUTA

Performed at Trinity College, Cambridge, at Christmas, 1553 (G. C. Moore Smith, *College Plays*, p.107).

## ANTIC PLAY AND A COMEDY, AN

Performed February 23, 1585, at Somerset Place, by the Queen's Men (Feuillerat, *Revels*, p.365; Wallace, *E.E.D.*, p.224-5).

## ANTONIO AND VALLIA (See ANTONY AND VALLIA)

By Massinger; entered *S.R.* June 29, 1660.

*Antonio and Vallia* is in a list of the plays destroyed by Warburton's servant (3 *Lib.*, ii.231). Fleay (*B.C.E.D.*, i.212) thinks that doubtless it was the Rose play of June 20, 1595, by Dekker, altered by Massinger. He notes also that a MS. with Antonio of Ragusa as a character is in the Bodleian (*B.C.E.D.*, ii.301).

## ANTONIO. KINSMEN

A Collier forgery.

A. Dyce (*Shakespeare's Works*, i.148) gives the "draft of a warrant empowering Daborne, Shakespeare, Field, and Kirkham to train up a company of juvenile performers, to be called the Children of the Queen's Revels, discovered by Mr. Collier among the Ellsmere Papers." A list, apparently of plays, follows:

Proud Povertie	Grissell
Widdowes Mite	Engl. Tragedie
Antonio. Kinsmen	False Friends
Triumph of Truth	Hate and Love
Touchstone	Taming of S.
Mirror of Life	K. Edw. 2

At the end of the list is the word "Stayed"; the list is dated January 4, 1609.

## ANTONY AND CLEOPATRA

A tragedy, by Fulke Greville, Lord Brooke; destroyed in 1601, by the author.

Fulke Greville (*Life of Sir Philip Sidney*, p.155) states that he burned the play because of "many members in that creature (by the opinion of those few eyes that saw it) having some childish wantonnesse in them, apt to be construed, or strained to a personating of vices in the present governors, and government."

#### ANTONY AND VALIA (See ANTONIO AND VALLIA)

Performed as an old play by the Admiral's Men, January 4, June 20, September 6, 26, and October 26, 1594/5, at the Rose (*H.D.*, I, 21, 24, 25).

Fleay (*B.C.E.D.*, i.213) ascribes the play to Dekker (c. 1590). Greg (*H.D.*, ii.173) suggests that the January 4 entry of a play, entitled "valy a for," may not refer to the same play as the subsequent entries do, though the presumption seems in favor of identity. He believes that the play may have been performed, at least, by Dekker, and may have been revised by Massinger.

#### APPRENTICE'S PRIZE, THE

By Richard Brome and Heywood; entered S.R. April 8, 1654.

Fleay (*B.C.E.D.*, i.41) suggests that the play was probably altered, from an old drama of Heywood's, by Brome, for the King's Men. He believes that it must date 1634, the only year in which the two authors wrote for the same company.

#### ARCADIAN VIRGIN, THE

By Chettle and Haughton, who were paid December 13 and 17, 1599, in earnest, 15s., for the Admiral's Men (*H.D.*, i.116).

Greg (*H.D.*, ii.209) suggests that the play, perhaps founded on the story of Atalanta, may not have been finished. Schelling (*E.D.*, ii.153) thinks it to have been unmistakably a pastoral drama.

#### ARIODANTE AND GENEVRA, THE HISTORY OF

Performed February 12, 1582/3, before the Queen, by the boys of the Merchant Taylors' School (Feuillerat, *Revels*, p.350; Wallace, *E.E.D.*, p.223).

Collier (*H.E.D.P.*, i.241) notes that the episode of Ariodante and Genevra had been translated into English from the Italian of Ariosto, by Peter Beverley, shortly before the Revels play was given, and that the author perhaps derived his plot from Beverley's version. Schelling (*E.D.*, i.374) mentions the play as a possible source for *Much Ado*.

## ARRAIGNMENT OF LONDON, THE (See THE BELLMEN OF LONDON)

By Robert Daborne and Cyril Tourneur, for Henslowe, in 1613 (Greg, *H.P.*, pp.72-73).

Fleay (*B.C.E.D.*, i.77) states that there is no evidence that Henslowe's company acted the play.

## ARTHUR, KING OF ENGLAND

By Richard Hathway; purchased for the Admiral's Men, 1598; properties bought May 2, 1598; the play was probably performed in May (*H.D.*, i.86-87).

## ARTHUR'S SHOW (See ARTHUR, KING OF ENGLAND)

Mentioned by Shakespeare (2 *Hen. IV.* iii.2.97). Fleay (*B.C.E.D.*, ii.379) identifies *Arthur's Show* with the preceding play.

## AS PLAIN AS CAN BE

Performed during the season from July 14, 1567, to March 3, 1567/1567-8, before the Queen (Feuillerat, *Revels*, p.119).

## ATHANASIUS SIVE INFAMIA

By Nicholas Grimald; a comedy, performed at Merton, or Christ Church College, Oxford, 1540- (Bale, *Index Brit.*, p.302).

Boas (*U.D.*, p.33) notes that the play was probably "a pendant" to Grimald's *Fauna*, and was doubtless written at about the same time.

## BAD BEGINNING MAKES A GOOD ENDING, A

Performed 1612-13, at Court before the King, by the King's Men (Cunningham's "Plays at Court, Anno 1613," in *Shak. Soc. Papers*, ii.125).

Chambers (*E.S.*, iii.315) notes that among plays entered in the S.R. as Ford's on June 29, 1660, is *An ill beginning has a good end, and a bad beginning may have a good end*, a comedy. He believes that Ford may have written or revised *A Bad Beginning Makes a Good Ending*. A play with a similar title, *A good beginning may have A good end*, by Ford, appears in Warburton's list (3 *Lib.*, ii.231).

## J BAGGS SENECA

Mentioned in Archer's play-list, 1656, as a tragedy. "I can offer no suggestion as to the meaning of this entry" (Greg, *Masques*, p.li). Possibly Baggs was the name of a translator.

BAITING OF THE JEALOUS KNIGHT, THE

By Smith; licensed for acting, November 28, 1623, as *The Fayre fowle one, or The Baiting of the jealous Knight*, "for a Strange Company at the Red Bull" (Adams, *Dram. Rec.*, p.26).

Adams suggests that the author was probably William Smith.

BARNADO AND FIAMMETTA

Performed by the Admiral's Men, at the Rose, as a new play, October 28, 1595, and from then until April 12, 1596, seven performances (*H.D.*, i.25, 27-28, 30).

BARTHOLOMEW FAIRING

Mentioned in Archer's play-list, 1656, as a comedy. "There are several works with this title, but they do not appear to be dramatic. It might, however, refer to some show presented at the fair" (Greg, *Masques*, p. lii).

BATTLE OF AFFLICTION

Mentioned in Archer's play-list, 1656. "Unless this is a misprint for 'Battle of Affections' and is a duplicate entry for *Pathomachia*, I cannot identify it" (Greg, *Masques*, p. lii).

BATTLE OF EVESHAM, THE

By Barnabe Barnes; not printed. The MS. was sold among Isaac Reed's books in 1807 (Hazlitt, *Manual*, p.23).

Chambers (*E.S.*, iii.214) notes that since this play was sold among Isaac Reed's books, it has not been traced. The date of the play is unknown, but Barnes lived from c. 1569 to 1609. The title may read *The Battle of Hexham*.

BATTLE OF HEXHAM, THE (See THE BATTLE OF EVESHAM)

6 BAXTER'S TRAGEDY (See THE BRISTOL TRAGEDY)

Licensing fee in arrears, August 4, 1602 (Greg, *H.P.* p.58).

Fleay (*B.C.E.D.*, ii.80) notes that Barkstead's name appears as the author on the title-page of some copies of Marston's *The Insatiate Countess* (quarto of 1631), and he thinks that *The Insatiate Countess*, which was acted by the Lady Elizabeth's Men about 1613, was condensed by Barkstead from two other plays, and was carried by him to them from the King's Revels Children, "whereunder we find mention of the present play as Baxter's or Bark-



stead's Tragedy." On the title-page of his *Hiren*, 1611, Barkstead is described as "one of the servants of his Maiesties Revels." Nungezer (*Dict. of Actors*, pp.28-29) notes that Barkstead was a member of the Children of the Queen's Revels in 1609, but that this company was sometimes referred to as the King's Revels. Bullen (*Marston*, i.li, and iii.125) suggests that Marston, on entering the church, left *The Insatiate Countess* in a fragmentary state, and that it was completed by the actor Barkstead. Warner (*Cat. of MSS. Dulwich College*, p.24) attempts to identify *Baxter's Tragedy* with Day's *Bristol Tragedy*, an identification that Greg (*H.P.* p.58) thinks possible though not likely. He maintains that there is no evidence that Barkstead was the author of *Baxter's Tragedy*.

#### BAYS

Mentioned in Rogers and Ley's play-list, 1656 (Greg, *Masques*, p.lii).

#### BEAR A BRAINE

By Dekker, August, 1599, for the Admiral's Men (*H.D.*, i.110).

The title *Bear a Braine* has been altered in the *Diary* from *Better Late Than Never*. Fleay (*B.C.E.D.*, i.125) identifies *Bear a Braine* with *Look About You*, printed in 1600. Greg (*H.D.*, ii.204) rejects Fleay's theory, noting that *Look About You* was probably by Wadeson, not Dekker. He further suggests that *Bear a Braine* may have been another title for *The Gentle Craft*. Chambers (*E.S.*, iv.28) contends that Fleay's identification may be right. M. L. Hunt (*Thomas Dekker*, p.51) believes that *Bear a Braine* is not to be identified with *Look About You*.

#### BEAUTY AND HOUSEWIFERY, A COMEDY OF

Performed December 27, 1582, at Court, by Lord Hunsdon's Men (Feuillerat, *Revels*, p.349; Wallace, *E.E.D.*, p.224).

Fleay (*B.C.E.D.*, ii.290) identified *Beauty and Housewifery* with *Calisto and Meliboea, or Beauty and Good Properties of Women*, printed by Rastell, and republished in Hazlitt's *Dodsley*. Chambers (*E.S.*, ii.192) notes that Hunsdon's Men did not appear at Court after acting in *Beauty and Housewifery*.

#### BEAUTY IN A TRANCE

By Ford; entered S.R. September 9, 1653; listed as a comedy among the Warburton burnt plays (3 *Lib.*, ii.231).

BEECH'S TRAGEDY (See THOMAS MERRY)

BELENDEN (See BELLENDON)

BELIEVE AS YOU LIST (See THE JUDGE)

BELIN DUN (See BELLENDON)

BELINUS

Mentioned in a catalogue of plays made by Sir John Harington, in or about 1610 (F. J. Furnivall in 7 *N.Q.* (1890), ix.382, from B. M. Addit. MS. 27.632, lf.43). The play has the title "Belynus Brennus." Chambers (*E.S.*, iii.183) notes that the play apparently bore the title *Belinus and Brennus*, but in a list of lost plays (*E.S.*, iv.398) he observes that the entry may refer to two plays or one.

✓ BELLENDON

Performed by the Admiral's and Chamberlain's Men, at the Rose, June 8[10], 1594; performed by the Admiral's Men, June 15[17], 1594, and from then until June 25, 1597, twenty-four performances (*H.D.* i.17-20, 42, 51-53). "Belendon Stable" occurs in the Admiral's inventories in 1598 (Greg, *H.P.*, pp.116-117).

Fleay (*B.C.E.D.*, ii.302) identifies the play with *Belin Dun*, i.e. *The true tragical historie of kinge Rufus the first with the life and deathe of Belyn Dun the first thief that ever was hanged in England*, entered S.R. November 24, 1595. Greg (*H.D.*, ii.164) thinks Fleay's identification plausible, and notes another entry in S.R. in 1594 of a prose story, probably a chapbook, on which perhaps the play was founded. Chambers (*E.S.*, ii.143) calls the play *Belin Dun*.

BELLMAN OF LONDON, THE (See THE ARRAIGNMENT OF LONDON)

Delivered by Robert Daborne to Henslowe, 1613, for the Princess Elizabeth's Company. A long correspondence was carried on by Daborne and Henslowe while Daborne was writing the play. On December 31, 1613, Daborne states that he will come on January 3, "to appoint for the reading of the old Book" (*The Bellman*) which Henslowe's company must finally have acted (Greg, *H.P.*, pp.75-81).

Greg (*H.P.*, p.75) identifies *The Bellman of London* with *The Arraignment of London*, believing that it was founded on Daborne's tract of the same title, 1608, and its sequel, *Lanthorn and Candle-light, or The Bellman's Second Night-Walk*, 1609.

## BELLMAN OF PARIS, THE

By Day and Dekker; licensed for acting for the Prince's Men, at the Red Bull, July 30, 1623 (Adams, *Dram. Rec.*, p.24).

Murray (*E.D.C.*, i.237) suggests that we may suppose that the play was written for the Revels' Company, but was sold to the Prince's Players. Schelling (*E.D.*, i.423) assumes that the play was to some extent historical.

## BENDO AND RICHARDO

Performed by Strange's Men, as an old play, at the Rose, March 4, April 12, June 5, 1591/2 (*H.D.*, i. 13-15).

Greg (*H.D.*, ii.152) suggests that the play was evidently founded on Painter's *Palace of Pleasure*, tom.i, novel 48. Mary A. Scott (*Elizabethan Translations*, p.14) asserts that the sources of the story are *Il Pecorone*, ix.i; *Bandello*, i.23. The title may also read *Byndo and Richardo*.

## BEROWNE (See BOURBON)

Performed at the Rose by Worcester's Men, for whom properties were purchased in September and October, 1602 (*H.D.*, i.181-182).

Greg (*H.D.*, ii.231) maintains that the play had no connection with *Bourbon*, but related to Charles, Duke of Biron, executed in July, 1602, and may bear some relation to Chapman's *Charles, Duke of Biron*. He further suggests (*Ibid.*, p.229) that an unnamed play, called "Chettle's Tragedy" for which properties were bought August 24, 1602, may be plausibly identified with *Berowne*. Chambers (*E.S.*, iii.258) contends that the play bears no relation to Chapman's. Other titles are *Burone* or *Biron*.

## BETTER LATE THAN NEVER (See BEAR A BRAINE)

## BILBOE'S THE BEST BLADE (See HARDSHIFTE FOR HUSBANDS)

## BLACK BATEMAN OF THE NORTH (Parts I and II)

Part I: By Chettle, Dekker, Drayton, and Wilson, for the Admiral's Men, 1598; properties were purchased in June, 1598 (*H.D.*, i.86-87).

Part II: Payment was made to Chettle and Wilson in June and July, 1598 (*H.D.*, i.89). Both parts appear in the play-list of the Admiral's inventories (Greg, *H.P.*, p. 121).

Greg (*H.D.*, ii.193) states that there is a chapbook (c. 1710) entitled *Bateman's Tragedy: Or the Perjur'd Bride justly Rewarded. Being the History of the Unfortunate Love of German's Wife and Young Bateman*; at the end of this is a ballad upon the same subject possibly reprinted from an earlier broadside. But the story can hardly be so old as the play, and relates to James Bateman of Notts.

#### BLACK DOG OF NEWGATE, THE (Parts I and II)

Part I: By Day, Hathway, Wentworth Smith, and "The other poete," in November and December, 1602, for Worcester's Men; properties were purchased in January, 1602/3 (*H.D.*, i.185-187).

Part II: By Day, Hathway, Smith, and "The other poete," in January and February, 1602/3; payment was made for additions and properties were purchased in February, 1602/3 (*H.D.*, i.188-189).

Fleay (*B.C.E.D.*, i.108) contends that the fourth playwright was Haughton, but elsewhere he suggests Webster, or perhaps Chettle (*B.C.E.D.*, i.270). Greg (*H.D.*, ii.233) does not believe that Haughton was the fourth poet; he thinks that the play was founded on a chapbook, printed before 1600, of which the 1638 edition reads: *The Discovery of a London Monster, called The Blacke Dogg of Newgate; Profitable for all Readers to take heed by. Vide, Lege, Cave. Time bringeth all things to light.*

#### BLACK JOAN

Mentioned in the book-inventory of Henslowe; acquired by the Admiral's Men in 1598 (Greg, *H.P.*, p.121).

Chambers (*E.S.*, ii.132) notes that the play may have been brought in by Pembroke's Men.

#### BLACK LADY, THE

Licensed for acting on May 10, 1622, for the Lady Elizabeth's Men at the Cockpit (Adams, *Dram. Rec.*, p.23).

Chalmers gives the date for this and the three entries following as 1622; Fleay (*Stage*, p.301) has altered the date to 1623. Adams believes that Fleay is right, since the Children of the Revels, mentioned in the second entry, were not granted their patent until July 8, 1622.

#### BLACK WEDDING, THE

Entered S.R. November 29, 1653.

## BLACKSMITH'S DAUGHTER, THE

Mentioned by Stephen Gosson, *The School of Abuse*, 1597 (Shakespeare Soc., p.30): "And as some of their players are farre from abuse: so some of their playes are without rebuke . . . *The Blacke Smiths daughter*, and *Catilins Conspiracies* . . . usually brought in at the Theatre: the first contayning the trechery of Turkes, the honourable bountye of a noble minde, the shining of vertue in distress."

## BLIND BEGGAR OF BEDNAL GREEN, THE (Parts II and III)

Part II: By Day and Haughton, in January and May, 1600/1, for the Admiral's Men; properties were purchased in April (H.D., i.130, 134-136).

Part III: By Day and Haughton, in May and July; properties were purchased in August and September, 1600/1; licensed for acting, September 3, 1601 (H.D., i.137, 143-145, 147-148).

The first part of this play, which is extant, is by Chettle and Day.

## BLIND EATS MANY A FLY, THE

By Heywood, November to January, 1602/3, for Worcester's Men (H.D., i.185-186).

Fleay (B.C.E.D., i.291) identifies the play with *The English Traveller*, by Heywood. Greg (H.D., ii.234) sees no possibility of identifying the two plays; he notes that the phrase which furnishes the title is proverbial.

## BOAST OF BILLINGSGATE, THE (See THE BOSS OF BILLINGSGATE)

## BOLD BEAUCHAMPS, THE

Mentioned by Beaumont and Fletcher (*Prologue to The Knight of the Burning Pestle*, 1607): "And my husband hath promised me, any time this twelvemonth, to carry me to The Bold Beauchamps, but in truth he did not."

Collier (H.E.D.P., iii.424) states that this play is said to have been written by Heywood; he bases his belief upon the spurious *Second Part of Hudibras*, canto i:

The Ancient Poet, Heywood, draws  
From Ancestors of These his Laws  
Of Drama, to fill up each Sceane  
With Souldiers good, to please Plebe'ne;  
And in those famous Stories told  
The Grecian wars and Beauchamps bold.

Collier, however, observes that the author of *Hudibras* may be wrong in ascribing the play to Heywood. The phrase "as bold as a Beauchamps" was proverbial, and originated, no doubt, in the valor of Thomas, first Earl of Warwick.

BOND WOMAN, THE

Entered *S.R.* November [December] 29, 1653.

Fleay (*B.C.E.D.*, ii.335) is in error in giving September 23, 1653, as the date when the play was entered in *S.R.*

BONOS NOCHIOS

Entered *S.R.* January 27, 1609. Called "An Enterlude."

BOSS OF BILLINGSGATE, THE

By Day, Hathway, and "another," for the Admiral's Men (*H.D.*, i.173-174). Payments March 1, 7, 12, 1602/3.

Fleay (*B.C.E.D.*, i.108) suggests Smith as the third poet. Greg (*H.D.*, ii.227) notes that Boss of Billingsgate was a fountain, about which a ballad was written, and printed at the end of *A Treatise of this Gallant*, by de Worde not later than 1535.

BOURBON

Performed by the Admiral's and Pembroke's Men, as an old play, at the Rose, November 2, 1597 (*H.D.*, i.54). Mentioned in the Admiral's inventories of 1598 as "Borbonne" (Greg, *H.P.*, p.121).

Fleay (*B.C.E.D.*, ii.306) asserts that this is not the same play as "berowne" (*Biron*), but on p.318 he attempts to treat it as the same play. He suggests that *Bourbon* (by Chettle?) may have passed with Heywood to Derby's Men in 1599, and to Worcester's in 1602. Greg (*H.D.*, ii.187) disagrees with Fleay in his attempt to identify *Bourbon* and "berowne"; but he would connect *Bourbon* with Heywood, and he further surmises that the play may be identical with 2 *Fortune's Tennis*.

BRANDIMER

Performed by Strange's Men, as an old play, at the Rose, April 6, and May 8, 159[1]2 (*H.D.*, i.13-14).

Greg (*H.D.*, ii.155) notes that "Brandimer" might stand for "Brandimart," a character in Greene's *Orlando*. Greg conjectures that *Brandimer* may have been another play in which Brandimart bore a more prominent part.

## BRANHOWLTE

Payment made for properties, November 26, 1597, for the Admiral's Men, at the Rose (*H.D.*, i.82). Mentioned in the Admiral's inventories as "Brunhowlle" (Greg, *H.P.*, pp.115, 121).

Fleay (*B.C.E.D.*, ii.306) suggests that in certain parts of *Thierry and Theodoret*, printed in 1621, are fragments of *Branbolt*. Greg (*H.D.*, ii.188) also remarks that the play must have contained much the same story as *Thierry and Theodoret*. Chambers, however, (*E.S.*, iii.230) holds that both Fleay's and Greg's theories must be dismissed.

## BRENNUS (See BELINUS)

## BRIDEGROOM AND THE MADMAN, THE

Included in the King's Men's repertory of 1641 (Stopes, "Fellows and Followers," *Jahrbuch*, xlv.104-105).

F. Marcham (*The King's Office of the Revels, 1610-1622*, p.15) lists "the Bridegr—" among the fragments of documents which he discovered. Chambers (*R.E.S.*, i.479) notes that the fragments of documents which Marcham has transcribed are probably lists of plays that the Revels Office had at some time under consideration for Court performance. He thinks that *The Bridegroom and the Madman* may conceivably be identical with the fragment found by Marcham, and also with *The Nice Valour* by Beaumont and Fletcher, published in 1647. E. H. C. Oliphant (*The Plays of Beaumont and Fletcher*, p.440) does not believe that *The Bridegroom and the Madman* is identical with *The Nice Valour*.

## BRISTOL TRAGEDY, THE (See BAXTER'S TRAGEDY)

By Day, in May, 1602, for the Admiral's Men (*H.D.*, i.165, 167).

Collier (*Henslowe's Diary*, p.220) and Halliwell (*D.O.E.P.*, p.37) identify this play with *The Fair Maid of Bristowe*, printed in 1605. Greg (*H.D.*, ii.221) disagrees with Collier and Halliwell since *The Fair Maid of Bristowe* is a comedy and was acted by the King's Men.

## BRISTOW MERCHANT, THE

By Ford and Dekker; licensed for acting, October 22, 1624, for the Palsgrave's Men, at the Fortune (Adams, *Dram. Rec.*, p.30).

Fleay (*B.C.E.D.*, i.223) suggests that perhaps *The Bristow Merchant* was a refashioning of Day's *Bristol Tragedy* of May, 1602; but Chambers (*E.S.*, iii.304) observes that Fleay, in making the identi-



fiction, has "nothing but the names to go on." M. S. Hunt (*Thomas Dekker*, pp.187-8) believes that *The Bristol Merchant* was not a revamped play, but was founded upon a short novel written by Dekker before 1630, entitled *Penny-Wise, Pound-Foolish*. The novel tells of a "Bristow" merchant, who after attempting murder, is finally saved and assisted by the wife whom he has twice rayed.

#### BRUTE, THE CONQUEST OF

By Day, in 1598; re-written, apparently by Chettle, in two parts, for the Admiral's Men; properties were purchased in 1598, and a licensing fee paid (*H.D.*, i.93, 95, 97, 100, 103).

Fleay (*B.C.E.D.*, i.68, 106) attributes *The Conquest of Brute* to Chettle (with Day). He classes as anonymous the *Brute* for which properties were purchased in December, 1598, and which was licensed as *Brute Grenshallde* in 1599, conjecturing that it was an old Queen's Men's play. Greg (*H.D.*, ii.195) thinks that the payment to Day was for an unfinished piece; he believes that the payments made between October 12 and 22, 1598, were for a second part. He would not treat *Brute Grenshallde* as distinct from *The Conquest of Brute*. Chambers (*E.S.*, ii.169) maintains that *Brute Grenshallde* was the second part of an old *Brute* by Day, the second part being the work of Chettle. The first part would not, of course, need to be relicensed.

#### BUCK IS A THIEF, THE (See THE DEVIL OF DOWGATE)

Performed December 28, 1623, at Whitehall, before the King and Prince, by the King's Men (Adams, *Dram. Rec.*, p.51).

Fleay (*B.C.E.D.*, i.218) identifies *The Buck is a Thief* with *The Devil of Dowgate or Usury Put to Use*, licensed in 1623, and also with *Wit at Several Weapons*, published in 1647, and of uncertain authorship (*Ibid.*, ii.328).

#### BUCKINGHAM

Performed by Sussex' Men, at the Rose, as an old play, December 30, 1593, and from then until January 27, 1593/4, four performances (*H.D.*, i.16).

Greg (*H.D.*, 2.158) surmises that this was presumably Richard III's Buckingham, a character who appears in *The True Tragedy of Richard III*, printed in 1594, and acted probably in 1591 by the Queen's Men. Chambers (*E.S.*, ii.95, 130, 202, 217) believes that though there is no basis for assuming that any of Shakespeare's



work on the York tetralogy was done for Sussex' Men, the title, *Buckingham*, might fit either *Richard III*, or an early version of *Henry VIII*. Possibly *Henry VIII* of Shakespeare and Fletcher may be a revision of *Buckingham*. E. H. C. Oliphant (*The Plays of Beaumont and Fletcher*, p.301) believes that there was no connection between *Buckingham* and *Henry VIII*.

BYNDO AND RICHARDO (See BENDO AND RICHARDO)

CAESAR AND POMPEY, THE HISTORY OF (See THE STORY OF POMPEY)

Mentioned by Gosson, *Plays Confuted in Five Actions*, 1582 (*E.D.S.*, p.188): "So was the *history of Caesar and Pompey*, and the Playe of the Fabii at the Theatre, both amplified there, where the Drummes might walke, or the pen ruffle."

Fleay (*Stage*, p.37) and Schelling (*E.D.*, ii.21) identify this play with *The Storie of Pompey*, acted by the Paul's Boys at Court, 1580/1. Chambers (*E.S.*, ii.394) maintains that Gosson does not clearly assign the play to the Theatre. T. M. Parrott, "The Academic Tragedy of Caesar and Pompey" (*M.L.R.*, v.435-444) believes that the play mentioned by Gosson is not identical with *The Story of Pompey*, as Paul's Boys are not known to have acted at the Theatre.

CAESAR AND POMPEY (Parts I and II)

Part I: Performed by the Admiral's Men, as a new play, at the Rose, November 8, 1594, and from then until July 25, 1595, eight performances (*H.D.*, i.20-22, 24). Mention is made in the Admiral's inventory of "1 senetores gowne, hood and 5 senetores capes," probably for *Caesar and Pompey* (*H.P.*, p.114).

Part II: Performed by the Admiral's Men as a new play, June 18 and 26, 1595 (*H.D.*, i.24).

Fleay (*B.C.E.D.*, i.64-65) suggests that fragments of Part I may survive in Chapman's *The Tragedy of Caesar and Pompey*, printed in 1631; he surmises, indeed, that Chapman may have been the original author, and that he intended to rewrite the whole of the early play, but was interrupted. Greg (*H.D.*, ii.171) thinks Fleay's evidence for this view is slight; he would not connect Part II with the academic *Caesar and Pompey* or *Caesar's Revenge*, printed in 1606 as acted at Oxford.

## CAESAR INTERFECTUS

A tragedy, performed at Oxford, 1581/2.

Boas (*U.D.*, p.163) quotes from the Bodleian MS. Top. Oxon. e.5, f.359: "Epilogus Caesaris interfecti, quomodo in scenam prodijt ea res acta in ecclesia Xri Oxon, qui epilogus a M<sup>ro</sup> Ricardo eedes et scriptus et in proscenia ibidem dictus fuit."

Boas notes that a later writer has added the date 1582, and that though the Epilogue alone is here ascribed to Eedes, he probably also wrote the play. The Epilogue is given in full (*Ibid.*, pp.164-165), and Boas concludes that the leading characters in the performance played much the same parts as they were later to play in Shakespeare's tragedy; moreover, the Epilogue in its style anticipates Brutus' speech in the Forum in Shakespeare's *Julius Caesar*.

## CAESAR'S FALL

By Dekker, Drayton, Middleton, Munday, and Webster, for the Admiral's Men, in May, 1602. In one entry the play is called "sesers ffalle"; in the other, "two shapes" (*H.D.*, i.116-167).

Greg (*H.D.*, ii.222) states that the agreement of the list of authors and the complementary nature of the payments put the identity of the pieces beyond doubt, but what the second title means is not clear.

## CALISTUS

Mentioned by Stephen Gosson, *A Third Blast*, 1580 (*E.D.S.*, p. 143): "The nature of these Comedies are, for the most part, after one manner of nature, like the tragical comedie of Calistus; where the bawdresse Scelestina inflamed the maiden Melibeia with her sorceries."

Collier (*H.E.D.P.*, ii.408-409) thinks that *The Beauty and Good Properties of Women*, by Rastell, published 1530, and performed about 1580, is the play referred to by Gosson. Hazlitt (*E.D.S.*, p.284) believes that *Calistus* is a mere invention of Gosson's.

## CANUTE (See HARDICANUTE)

## CAPTAIN MARIO

Mentioned by Stephen Gosson as written by himself, in *Plays Confuted in Five Actions*, 1582 (*E.D.S.*, p.157): "I was very willing to write at this time, because I was enformed by some of you which heard it with your ears, that since my publishing *The*

*Schole of Abuse*, two Playes of my making were brought to the Stage: the one was a cast of Italian devices called, *The Comedie of Captain Mario*."

#### CAPTURE OF STUHLWEISSENBERG, A COMEDY ON THE

Mentioned by the Duke of Stettin-Pomerania (*Diary of the Duke of Stettin*, *Trans. Royal Hist. Soc.*, vi.7): "September 13, 1602. On the 13th a play was acted showing how Stuhl Weissenberg was gained by the Turkes and then won again by the Christians."

Wallace (*Children of the Chapel*, p.108) suggests that the play may have been a Globe production, but Chambers (*E.S.*, ii.367) thinks that the Duke may have visited the Rose.

#### CARDENIO

By Fletcher and Shakespeare; performed at Court 1612/13; and before the Savoyard Ambassador, June 8, 1613, by the King's Men (Cunningham, "Plays at Court, Anno 1613," in *Shak. Soc. Papers*, ii.125); entered S.R. September 9, 1653.

For detailed discussions of *Cardenio*, see G. Bradford, Jr., "The History of *Cardenio* by Mr. Fletcher and Shakespeare," *M.L.N.*, xxv.51 ff.; J. Q. Adams, *A Life of William Shakespeare*, pp.433-434; Walter Graham, "The *Cardenio* Double Falsehood Problem," *M.P.*, xiv.269; E. H. C. Oliphant, *The Plays of Beaumont and Fletcher*, pp.282-302. The play was evidently founded on *Don Quixote*.

#### CARDINAL WOLSEY, THE LIFE AND RISING OF (Parts I and II)

*The Life of Cardinal Wolsey*, by Chettle, was written for the Admiral's Men, June to August, 1601. To this was later added *The Rising of Cardinal Wolsey*, by Chettle, Drayton, Munday, and Wentworth (?) Smith, August to November, 1601. *The Life* then apparently became Part II. Payment for properties made in August, 1601, and May to June, 1602 (*H.D.*, i.147, 149-150, 166). "The Remynder of Carnowlle Wollsey" was licensed on September 3, 1601. The play of "the Cardinall" for which license money was owing in August, 1602, must have been *The Rising* (*H.P.*, pp.58-59).

Richard Hadson writes to Sir Robert Cecil, July 25, 1602: "The Earl (of Kildare) has served the Queen as captain of the horse in Lord Gray's government in Ireland. The Queen has been pleased to call him Earl of Kildare . . . If the title should be denied him,

there are other men of his family that would pretend title, not only to the honour, but also to the lands of great value which fell to the Crown in England and Ireland upon the attainder of his grandfather by the policy of Cardinal Wolsey as it is set forth and played now upon the stage in London" (*Hatfield MSS. Calendar of the Manuscripts of the Marquis of Salisbury at Hatfield House, Hertfordshire*, 1883-1915, xii.248).

## CARDS, PLAY OF

Mentioned by Sir John Harington in *A Preface, or rather a Brieve Apologie of Poetrie*, prefixed to his translation of *Orlando Furioso*, 1591 (*E.C.E.*, ii.210): "Then, for Comedies, . . . to speake of a London Comedie, how much good matter . . . is there in that Comedie cald the play of the Cards. . . Of which Comedie I cannot forget the saying of a notable wise counsellor that is now dead, who when some (to sing Placebo) advised that it should be forbidden, because it was somewhat too plaine . . . yet he would have it allowed, adding it was fit that *They which doe that they should not should heare that they would not.*"

Fleay (*B.C.E.D.*, ii.124, 292) identifies this play with *Terminus et Non Terminus*. Chambers (*E.S.*, i.268) believes that perhaps Walsingham was the counsellor who stood up for the play, and he would reject Fleay's identification of it with *Terminus et Non Terminus* (*E.S.*, iii.453).

## CARICLIA (See THEAGINES AND CARICLEA)

## CARTWRIGHT, WILLIAM

By Haughton, for the Admiral's Men, September, 1602 (*H.D.*, i.170).

Collier (*Henslowe Papers*, p.225) states that Cartwright murdered a clergyman, Storr by name, and that a tract containing the facts of the case was published in 1603, and is still extant. Greg (*H.D.*, ii.224) notes that the murderer's name was Francis, not William, and that the account was not published till 1631.

## CARWIDGEON, THE

Mentioned by Thomas Middleton, *The Mayor of Queenborough*, 1661 (*Works*, ed. Bullen, ii.93):

SECOND PLAY. Your worship shall hear their names and take your choice.

SIR. And that's plain dealing. Come, begin, sir.

SECOND PLAY. . . . *The Carwidgeon*.

Presumably Middleton invented this title.

### CASTARA, OR CRUELTY WITHOUT LUST

Entered S.R. November [December] 29, 1653.

### CATILINE

A comedy, probably with this title, was performed at Gray's Inn, January 16, 1587/8 (*M.S.C.*, i.179).

Collier (*H.E.D.P.*, i.260) notes that a play, of which Catiline was probably the hero, was presented in the Hall before Lord Burghley and other courtiers. Burghley registered the fact of his presence in a list of characters and actors that he left among his papers. Hazlitt (*Manual*, p.36) suggests that Gosson's *Catiline's Conspiracies* was probably the Gray's Inn play. Fleay (*Stage*, p.92) believes that the play must have resembled Lodge's *Marius and Sylla* in construction, but he does not believe that it was upon the subject of Catiline. He suggests, moreover, that a better name for the play would be *Sylla Dictator* (*B.C.E.D.*, ii.297).

### CATILINE'S CONSPIRACIES

Mentioned by Gosson as written by himself, in *The School of Abuse*, 1579 (Shak. Soc., p.30): "And as some of the players are farre from abuse, so some of their playes are without rebuke . . . Catilins Conspiracies, usually brought in at the Theater . . . because it is knowen to be a pig of mine owne Sowes, I will speake the lesse of it."

### CATILINE'S CONSPIRACY

By Wilson and Chettle for the Admiral's Men, in August, 1598 (*H.D.*, i.94).

The suggestion is made (*Biog. Dram.*, iii.88) that perhaps Ben Jonson made some use of this play; but Greg (*H.D.*, ii.196) considers it most unlikely, since we do not know that the present play, written twelve years before Jonson's, was ever finished.

### CELESTINA

Entered S.R. October 5, 1598.

Fleay (*B.C.E.D.*, ii.290) believes that *Beauty and Huswifery* and (*S*)*celestina* were on the same subject. Chambers (*E.S.*, iv.399) contends that *Celestina* was like the earlier *Calisto and Meliboea*,

c.1530, and James Mabbe's *The Spanish Bawd*, though it can hardly have been by Mabbe, since he was not writing so early as this.

CENOCEPHALS (See THE HISTORY OF CENOFALLS)

CENOFALLS, THE HISTORY OF

Performed February 2, 1576/7, at Hampton Court, by the Earl of Sussex' [the Chamberlain's] Men (Feuillerat, *Revels*, pp.256, 265; Wallace, *E.E.D.*, p.218).

Malone (*Var.*, iii.387) notes that the Cynocephali were a nation in India reputed to have the heads of dogs. The title reads *The History of Cenofalls* or *Cenocephals*, or *Cynocephali*.

CHANCE MEDLEY

By Chettle or Dekker, Drayton, Munday, and Wilson, for the Admiral's Men, August, 1598 (*H.D.*, i.93-94).

Fleay (*B.C.E.D.*, i.68) and Chambers (*E.S.*, ii.169) call attention to the self-contradictory entry of August 19, 1598, which has "Chettle" in one place to correspond with "Dekker" in the other. Fleay thinks that Chettle was more likely the author. Greg (*H.D.*, ii.196) notes that the title is a legal phrase signifying a casualty, early used, however, "in the sense of random action or fortuitous medley and confusion." Greg observes that Jonson employed the phrase in *Every Man Out of His Humour* (acted 1599) iii.8: "'Slid, carry him afore a justice, 'tis chance medley, o' my word,'" where it has not a very strict legal sense, and may possibly allude to the present play.

CHASTE GALLANT, THE (See ALEXIAS, OR THE CHASTE GALLANT)

CHASTE LADY, THE (See A TOY TO PLEASE CHASTE LADIES)

CHASTE WOMAN AGAINST HER WILL, THE

A comedy, mentioned in a list of "Books in the Press and now printing" to be sold by Nathaniel Brook at the Angel in Cornhill, appended to *Wit and Drollery*, 1661. Hazlitt (*Manual*, p.39) notes that the play is also advertised at the end of *The New World of English Words*, 1658.

## CHEATER AND THE CLOWN, THE

Mentioned by Thomas Middleton, *The Mayor of Queenborough*, 1661 (*Works*, ed. Bullen, ii.95):

SECOND PLAY. New names of late. *The Wildgoose Chase*. . .

SECOND PLAY. *The Cheater and the Clown*.

SIM. Is that come up again? That was a play when I was 'prentice first. Perhaps Middleton invented this title.

## CHINON OF ENGLAND

Performed by the Admiral's Men, at the Rose, as a new play, January 3, 1595/6, and from then until November 10, fourteen performances (*H.D.*, i.27, 28, 30, 42, 49).

Fleay (*B.C.E.D.*, ii.304) identifies the play with *The ffirste parte of the famous histoyre of Chinan of England*, entered S.R. January 20, 1595/6. Greg (*H.D.*, ii.178) disputes Fleay's identification, and states that the entry in S.R. refers to the romance of Christopher Middleton, published in 1597. The play seems to have been based on the romance while still in manuscript. Chambers (*E.S.*, iv.399) asserts that Greg is probably right in relating the S.R. entry to Middleton's romance; but mention of *Chinon of England* is also made in Rogers and Ley's list (Greg, *Masques*, p.lvi). Gayton (*Festivous Notes on Don Quixote*, p.272) states: "Nor are the incongruities and absurdities of our owne stage any lesse or more excusable, it being a long time us'd to historicall arguments, which could not be dispatched but by chorus, or the descending of some god, or a magition: as in the playes of *Bungy*, *Bacon*, and *Vandermast*, *The Three great Necromancers*, *Dr. Faustus*, *Chinon of England*, and the like." Perhaps his reference is to the Admiral's Men's play.

## CHRISTIANETTA

By Richard Brome; entered S.R. August 4, 1640.

## CHRISTMAS COMES BUT ONCE A YEAR

By Chettle, Dekker, Heywood, and Webster, for Worcester's Men, in November, 1602; properties were purchased in November and December, 1602 (*H.D.*, i.184-186).

## CHRISTUS NASCENS

By Nicholas Grimald; called a comedy, but perhaps a Nativity play; performed at Merton or Christ Church College, Oxford, c.1540 (*Bale, Index Brit.*, p.302).



CITY, THE

Mentioned in "Fragments of Documents" transcribed by F. Marcham (*The King's Office of the Revels, 1610-1622*, p.15). For comments on Marcham's transcription see Chambers, *R.E.S.*, i.479.

CITY SHUFFLER, THE

Licensed for Salisbury Court in October, 1633; stayed by Herbert until the company (of Salisbury Court) had given satisfaction to Mr. Sewster, who had objected to the second part of the play (Adams, *Dram. Rec.*, p.20). The play is in Warburton's list of burnt plays (3 *Lib.*, ii.230).

CIVIL WARS OF FRANCE, FIRST INTRODUCTION OF THE,  
AND PARTS I, II, AND III

Part I. By Dekker and Drayton, for the Admiral's Men, in September, 1598. Properties purchased in October, 1598 (*H.D.*, i.96-97).

Part II. By Dekker and Drayton, for the Admiral's Men, in November, 1598 (*H.D.*, i.98-99).

Part III. By Dekker and Drayton, for the Admiral's Men, in November and December, 1598 (*H.D.*, i.100).

*First Introduction.* Paid to Dekker, January 1598/9, "in earnest, £3" (*H.D.*, i.99-100).

Greg (*H.D.*, ii.197-198) notes that we should perhaps add £3 10s. paid to Dekker on January 30, 1598, to discharge him from the arrest of the Chamberlain's Men. This was really a private loan from Henslowe, but he may have transferred it to the company on the security of the unfinished play. Greg states that there was plenty of material for plays of this sort in the Huguenot struggle and the wars of the League. He believes that the sums advanced to Bird in November, 1598, for properties for "the gwissee" (*H.D.*, i.72) were perhaps for the present play. In the Admiral's inventory of 1598 occurs the item "Perowes sewt which Wm Sley wore" (*H.P.*, pp.118, 120). Greg notes that this entry is not clear, since one cannot see what Sly, who never left the Chamberlain's Men, is doing here. The only play which the name "Perowe" seems to fit is Chapman's *Bussy D'Ambois*, printed 1607; in which both a Pero and a Pyrhot appear. Perhaps Chapman worked on the basis of the old Dekker-Drayton play. The date of *The Civil Wars* is, however, rather late for the inventory. Chambers (*E.S.*, iii.253) rejects the theory that Chapman used *The Civil Wars* in writing *Bussy D'Ambois*.



## CLEANDER, TRAGEDY OF

By Massinger, for the King's Men; licensed for acting May 7, 1634; presented before the Queen, at Blackfriars, May 13, 1634 (Adams, *Dram. Rec.*, pp.27, 35, 65).

Fleay (*B.C.E.D.*, i. 219) believes that *The Lover's Progress*, 1623, is an alteration of Fletcher's *The Wandering Lovers*, licensed for printing, 1623; it is by Fletcher and Massinger (the alterer); and that in turn *The Lover's Progress* is to be identified with *Cleander*, a play founded on Daudiguier's *Lysandre et Calisto*, translated on January 22, 1634.

## CLEOPATRA

An unascribed *Cleopatra* appears in Rogers and Ley's play-list, 1656, and in Archer's list, 1656. "What Roger's entry means I cannot say. Archer seems to have copied it and added the author's name, forgetting that he had already entered Daniel's play" (Greg, *Masques*, p.lvii).

## CLORIDON AND RADIAMANTA

Performed February 17, 1571-2, by Sir Robert Lane's Men, at Court. (Feuillerat, *Revels*, p.145; Wallace, *E.E.D.*, p.213. See also Chalmers, *Apology*, p.394, in which the warrant is dated 1572/3; and Chambers, *M.L.R.*, ii.4, in which the payees are given as John Greaves and Thomas Goughe, instead of Dutton.)

The play was probably founded on some old romance.

## CLORYS AND ORGASTO

Performed by Strange's Men, at the Rose, as an old play, February 28, 1591/2 (*H.D.*, i.13).

Greg (*H.D.*, ii. 152) notes that the play is presumably a pastoral. As "Orgasto" seems hardly like a possible name, he suggests as a title "Cloris and Ergasto."

## CLOTH BREECHES AND VELVET HOSE

Entered S.R. May 27, 1600, as acted by the Chamberlain's Men; stayed by a note in the Register on the same day.

Fleay (*B.C.E.D.*, i.370) observes that Jonson in *A Tale of a Tub*, I. iv, refers to this play in the lines "John Clay, and Cloath-breech for my money, and Daughter," but Florence M. Snell in her edition of *A Tale of a Tub*, p.118, observes that Jonson's allusion is to Greene's *Quip for an Upstart Courtier*.

COBBLER OF QUEENHEATH, THE

Purchased by Henslowe for the Admiral's (and Pembroke's) Men, October, 1597 (*H.D.*, i.69, 82). Presumably the same as the "Cobler quen hive" of the Admiral's inventories (*H.P.*, p.121).

Greg (*H.D.*, ii.188) notes that the play was probably old.

COLLEGE OF CANONICAL CLERKS, THE

An interlude, entered *S.R.* July 22, 1566/1567.

COLLIER, THE HISTORY OF THE

Performed by Leicester's Men, December 30, 1576, at Court (Feuillerat, *Revels*, pp.256, 266; Wallace, *E.E.D.*, p. 219).

Feuillerat (*Revels*, p.460) suggests that the hero of this play may have been the Collier of Croydon, a favorite character in the drama of the period. Chambers (*E.S.*, iii.317) suggests that *Like Will to Like*, entered *S.R.* 1568/9, might be identical with *The History of the Collier*.

COLUMBUS

Mentioned in an apparently forged note from Marston to Henslowe as a play written by himself (Collier, *Memoirs of Alleyn*, p.154).

Both Fleay, (*B.C.E.D.*, ii.381) and Chambers (*E.S.*, iii.434) consider the note one of Collier's forgeries.

COME TO MY COUNTRY HOUSE

By William Bonen; licensed for acting September 12, 1623, for the Lady Elizabeth's Men, at the Red Bull. The entry reads: "A new comedy, called, The Cra. . . Marchant, or Come to my Country house." Herbert states: "It was acted at the Red Bull and licensed without my hand to it because there were none of the four companys" (Adams, *Dram. Rec.*, p.25).

Adams notes that in Warburton's list of burnt plays we find "The Crafty Mercha[n]t C[omedy] Shack. Marmion"; in *S.R.*, September 9, 1653, was entered "The Crafty Merchant, or The Soldered Citizen," as by Marmion; and in *S.R.* September 29, 1660, was entered "The Sodered Citizen, comedy," by Marmion. If there were two plays, neither is extant. Adams also states that he believes that the last sentence of the entry (i.e. "It was acted at the Red Bull," etc.) belongs to the entry of September 18, 1623, and refers to the play *Come See a Wonder* rather than to *Come to My Country House*.

## CONCEITED DUKE, THE

Mentioned in the August 10, 1639 Cockpit list, as acted by Beeston's Boys (Stopes, "Fellows and Followers," *Jabrbuch*, xlv.101).

Halliwell (*D.O.E.P.*, p.55) identifies *The Conceited Duke* with *The Noble Gentleman*, but Fleay (*B.C.E.D.*, ii.237, 337) identifies it with *The Duke*, entered *S.R.* 1631, as by Shirley, which in turn he identifies with Shirley's *The Humorous Courtier*, published in 1631.

## CONCEITS, THE

Entered *S.R.* November [December] 29, 1653.

Fleay (*B.C.E.D.*, ii.336) incorrectly dates the *S.R.* entry as 1654.

## CONNAN, PRINCE OF CORNWALL

By Dekker and Drayton, for the Admiral's Men, in October, 1598 (*H.D.*, i.97).

Fleay (*B.C.E.D.*, i.158) suggests "Corin" for "Connan." Greg (*H.D.*, ii.198) suggests that by "Connan" is possibly meant Conn Cead Cathach, King of Ireland.

## CONQUEST OF SPAIN BY JOHN OF GAUNT, THE

By Hathway and Rankins, for the Admiral's Men, March to April, 1600/1 (*H.D.*, i.135, 136). Rowley wrote Henslowe a note concerning the play in April, 1601 (Greg, *H.P.*, p.56).

Greg (*H.D.*, ii.216) states that from Rowley's note we learn that the play was never finished for the company, since the papers were returned to the author, who gave his bond in payment of the debt. Greg further notes that the play doubtless had some connection with the *S.R.* entry, May 14, 1594, of *The famous historye of John of Gaunte sonne to Kinge Edward the Third with his Conquest of Spaine and marriage of his Twoo daughters to the Kinges of Castile and Portugale*, etc., though this is more likely to have been a chapbook than a play.

## CONQUEST OF THE WEST INDIES

By Day, Haughton, and Wentworth Smith, for the Admiral's Men, April to May, and August to September, 1601; but no final payment is entered (*H.D.*, i.135-137, 145-147). Properties purchased in October and January, 1601/2 (*H.D.*, i.149, 164). Rowley's authorization to Henslowe for payment for this play, on

account, has been preserved; and we learn from another document that on June 4 Day was still working upon the plot (*H.P.*, pp.56-57).

Chambers (*E.S.*, ii.179) infers from the purchase of properties that the play was performed in January, 1601/2.

#### CONSTANTINE

Performed by Strange's Men, as an old play, at the Rose, March 21, 1591/2 (*H.D.*, i.13).

Greg (*H.D.*, ii.154) notes that the play was probably on the story of Constantine, King of Britain, father of Uther.

#### CONTRA ADULTERANTES DEI VERBUM

Ascribed by John Bale to himself, 1548 (*Scriptores*, i.704).

#### CORNWALL (See HARRY OF CORNWALL)

#### CORPORAL, THE

By Arthur Wilson; entered *S.R.*, September 4, 1646; included in the King's Men's repertory of 1641 (Stopes, "Fellows and Followers," *Jahrbuch*, xlv, 104-105). Feuillerat (*The Swisser*, pp.lxv-lxvi) gives the list of *dramatis personae* for the play, and attempts to reconstruct the plot.

Fleay (*B.C.E.D.*, ii.278) states that the play was licensed for acting on January 14, 1633; Feuillerat (*Ibid.*, p.xxxviii) states that it "fut joué à Blackfriars vers janvier, 1633." I cannot find their authority for the statement.

#### COSMO, COMEDY OF

Performed by Strange's Men, as an old play, January 12[11] and 23, 1593 (*H.D.*, i.15).

Greg (*H.D.*, ii.157) surmises that the play was identical with "The gelyous comedy," acted as new a few days before the performance of *Cosmo*, but not repeated; the name should perhaps be "Cosimo."

#### COUNTRYMAN, THE

Entered *S.R.* September 9, 1653.

#### COURSING OF THE HARE, THE, OR THE MADCAP

By William Heminges; a comedy licensed for acting at the Fortune, March, 1632-3 (Adams, *Dram. Rec.*, p.34).

Collier (*Memoirs*, p.72) states that *The Coursing of the Hare or The Madcapp* was never printed, and is said to have been destroyed by Warburton's servant. The play is not, however, included in the Warburton list.

#### COURT OF COMFORT, THE

Mentioned in the corporation records of Bristol as performed by Sheffield's Men, at Bristol, in September, 1578, in the Guildhall, before the mayor and aldermen (Northbrooke, *A Treatise*, p.viii).

#### COX OF COLLUMPTON

By Day and Haughton, November, 1599, for the Admiral's Men (*H.D.*, i.59, 113, 114).

Collier (*Henslowe's Diary*, p.159) observes that the title, variously spelt in the *Diary*, is *John Cox of Collumpton* (in Devonshire); and that the play related to a murder committed there. Halliwell, (*D.O.E.P.*, p.63) also calls it a murder play; but Greg (*H.D.*, ii.207) states that he knows of no record of such a murder. Chambers (*E.S.*, ii.172) remarks that Bodl. Ashm. MS. 236, f.77 (c.1600) has Forman's note of the "plai of Cox of Cullinton and his 3 sons, Henry Peter and Jhon," which suggests that ultimately the play was finished.

#### CRACK ME THIS NUT

Performed by the Admiral's Men, at the Rose, as a new play, September 5, 1595, and from then until June 23[26], 1596, sixteen performances; properties were purchased in 1601; the play was purchased from Alleyn, January 18, 1601/2 (*H.D.*, i.24, 25, 27, 28, 30, 42, 151, 153).

Greg (*H.D.*, ii.176) notes that the phrase was proverbial, and appeared in the sub-title of *Pap with a Hachet*, one of the anti-Martinist tracts.

#### CRAFTY MERCHANT, THE (See COME TO MY COUNTRY HOUSE and THE MERCHANT'S SACRIFICE)

By Shakerley Marmion; entered S.R. September 9, 1653; mentioned in Warburton's list (3 *Lib.*, ii.231).

#### CRADLE OF SECURITY, THE

A moral or interlude, acted at Gloucester, probably c.1570, and described by R. Willis, 1639. (Malone, *Var.*, iii.28-29. See also

*Sir Thomas More*, ed., A. Dyce, *Shak. Soc. Papers*, p.55; and *Patient Grissil* by Chettle, Dekker, and Haughton, *Shak. Soc. Papers*, p.61.)

CRAFT UPON SUBTILTY'S BACK

Entered S.R. January 27, 1609.

Fleay (*B.C.E.D.*, ii.325) observes that the play was evidently very old.

CRAFTY CROMWELL

A tragi-comedy, recorded in Kirkman's play-list of 1661. "Unless this is a duplicate of *Cromwell's Conspiracy*, I cannot identify it. Its omission [by Kirkman] in 1671 suggests that it is a mistake of some kind" (Greg, *Masques*, p.lx).

CREATION OF WHITE KNIGHTS OF THE ORDER OF ARISTOTLE'S WELL, THE

Part of the intended entertainment for the Christmas season at St. John's College, Oxford, 1607-1608; but not acted.

In *An Account of the Christmas Prince as it was exhibited in The University of Oxford in the year 1607*, 1816, p.74, the statement is made that "Many other things were in this year intended which neither were nor could be performed. . . The Creation of White knights of the order of Aristotle's well, which should be sworne to defend Aristotle against all authors."

CRUELTY OF A STEPMOTHER, THE

Performed December 28, 1578, by Sussex' [The Lord Chamberlain's] Men, at Court (Feuillerat, *Revels*, pp.286, 298; Wallace, *E.E.D.*, p.220).

CRUELTY WITHOUT LUST (See CASTARA)

CRUMENARIA

Performed at Trinity College, Cambridge, 1565/6 (G. C. Moore Smith, *College Plays*, p.108).

Smith notes that *Crumenaria* was probably the same as *De Crumena Perdita*, produced by Matthew Hutton, who may have been its author, in 1554/5, at Trinity.

CUPID AND PSYCHE (of 1582)

Mentioned by Gosson, *Plays Confuted in five Actions*, 1582 (*E.D.S.*, p.188): "In Playes either those things are fained that

never were, as *Cupid and Psyche* plaid at Paules; . . . or if a true Historie be taken in hand, it is made like our shadows, longest at the rising and falling of the Sunne, shortest of all at hie noone."

Chambers (*E.S.*, ii.15) notes the performance of an anonymous play on December 26, 1581, which might possibly have been *Cupid and Psyche*.

#### CUPID AND PSYCHE (of 1600)

By Chettle, Day, and Dekker, in April and May, 1600, for the Admiral's Men; properties were purchased in June, 1600 (*H.D.*, i.120-122).

Greg, (*H.D.*, ii.212) notes that the subject was treated by Heywood in one of his mythological plays, *Love's Mistress*, entered S.R. September 30, 1635, and printed the next year. *Love's Mistress*, he thinks, may have been expanded from one of the *Five Plays in One*, but there is nothing to suggest any connection between that play and the *Cupid and Psyche* of Chettle, Day, and Dekker. Certain lines that appear in *Love's Mistress* are assigned to Dekker in *England's Parnassus*. Crawford in his edition of *England's Parnassus* (pp.xxxi-xxxii) contends that the Admiral's Men's play of May, 1600, was probably seen in MS. by Allot, who quoted from it in two places, signing the quotation with Dekker's name. Heywood's play contains twenty-one of the lines assigned to Dekker. Probably Heywood recast the old play, perhaps incorporating much of the work of Dekker, Chettle, and Day into his play. In several entries in the *Diary* the play is called *The Golden Ass and Cupid and Psyche*.

#### CUPID, VENUS, AND MARS, THE TRIUMPH OR PLAY OF

Performed January 6, 1552/3, at Greenwich, by "George Ferrers, Breet, Mr. Chamberlayne, Mr. Strynger and others"; perhaps written by Sir George Howard (Feuillerat, *E. and M.*, pp.93, 94, 96, 125; Wallace, *E.E.D.*, p.76).

#### CUPID'S VAGARIES (See HYMEN'S HOLIDAY)

#### CUTLACK

Performed as an old play, by the Admiral's Men, at the Rose, May 16, 1594; performed by the Admiral's and Chamberlain's Men, at Newington Butts, June 6[8]; performed by the Admiral's Men, at the Rose, June 17[18] and from then until September 26[28], ten performances (*H.D.*, i.17-19).



Collier (*Alleyn Papers*, p.7) notes that Alleyn's performance of Cutlack is mentioned in Guilpin's *Skialetheia*, 1598:

Clodius methinkes, lookes passing big of late,  
With Dunstan's brows and Alleyn Cutlack's gate  
What humors have possessed him I wonder.  
His eyes are lightning and his words are thunder.

Greg (*H.D.*, II.231) notes that *Cutlack* should not be identified with *Cutting Dick*.

### CUTTING DICK

Heywood was paid on behalf of Worcester's Men, in September, 1602, for additions to this play (*H.D.*, i.18).

Fleay (*B.C.E.D.*, ii.319) identifies *Cutting Dick* with *The Trial of Chivalry*. Greg (*H.D.*, iii.231) observes that this was an old play of Worcester's Men; he does not agree with Fleay's suggestion for there is no justification for identifying Dick Boyer (a character in *The Trial for Chivalry*) with Cutting Dick, a character mentioned in Kempe's *Nine Days' Wonder*, 1600, and in Wither's *Abuses Stript and Whipt*.

### CUTWELL

In the Shrovetide expenses for the season 1576/1577, mention is made of a well carried from the Bell to St. John's for *Cutwell*; rehearsed evidently February 17-19, 1577 (Feuillerat, *Revels*, p.277).

Fleay (*Stage*, p.36) attempts to identify *Cutwell* with *The Irish Knight*, a Court performance by Warwick's Men in 1577. Chambers (*E.S.*, ii.381) thinks the identification untenable, since *Cutwell* may very likely have been rehearsed but never played.

### CYNOCEPHALI (See THE HISTORY OF CENOFALLS)

### DAMON AND PITHIAS

By Chettle, for the Admiral's Men, February to May, 1599/1600; licensed for acting in May, 1600 (*H.D.*, i.57, 118-121).

Halliwell (*D.O.E.P.*, p.70) and Hazlitt (*Manual*, p.58) suggest that *Damon and Pithias* may have been an alteration of the play of the same title by Richard Edwards, printed in 1571. Greg (*H.D.*, ii.211) thinks it unlikely that there is any connection between the two plays.



## DANISH TRAGEDY, THE

By Chettle, for the Admiral's Men, in July, 1602 (*H.D.*, i.169).

Fleay (*B.C.E.D.*, i.70) identifies *Hoffman*, 1631, with *The Danish Tragedy*. Greg (*H.D.*, ii.222) rejects this hypothesis, since the payments for the two plays are separated by so long an interval. It seems to him preferable to imagine that *The Danish Tragedy* was a fore-piece, dealing with the story of Hoffman's father, such as the extant work pre-supposes. Chambers (*E.S.*, ii.179) concurs with Greg's view.

## DE AURA

A comedy, by John Heywood, before 1557 (Bale, *Index Brit.*, p.217).

## DE BAPTISMO &amp; TENTATIONE

Ascribed by John Bale to himself, 1548 (*Scriptores*, i.704).

## DE BONO ORDINE

A comedy, by John Skelton, before 1548 (*Scriptores*, i.652).

## DE CHRISTO DUODENNI

A comedy, ascribed by John Bale to himself, 1548 (*Scriptores*, i.704).

## DE COENA DOMINI &amp; PEDUM LOTIONE

A comedy, ascribed by John Bale to himself, 1548 (*Scriptores*, i.704).

## DE CONSILIO PONTIFICUM

A comedy, ascribed by John Bale to himself, 1548 (*Scriptores*, i.704).

## DE GRISELDIS CHAUCERIANE RARA PATIENTIA

A comedy, by Ralph Radcliffe, c.1538 (Bale, *Index Brit.*, p.333; *Scriptores*, 1557, i.700).

## DE IMPOSTURIS THOMAE BECKETI

Ascribed by John Bale to himself, 1548 (*Scriptores*, i.704).

## DE IOANNIS HUSS BOHEMIE NOTI CONDEMNATIONE

A tragedy, by Ralph Radcliffe, c.1538 (Bale, *Index Brit.*, p.333; *Scriptores*, 1557, i.700).

DE IOBI IUSTI AFFLICTIONIBUS

A tragedy, by Ralph Radcliffe, c.1538 (Bale, *Index Brit.*, p.333; *Scriptores*, 1557, i.700).

DE IONA A DEO AD NINIUITAS ABLEGATI DEFECTIONE

A tragedy, by Ralph Radcliffe, c. 1538 (Bale, *Index Brit.*, p.333; *Scriptores*, 1557, i.700).

DE IUDITH BETHULIENSIS INCREDIBILI FORTITUDINE

A tragedy, by Ralph Radcliffe, c.1538 (Bale, *Index Brit.*, p.333; *Scriptores*, 1557, i.700).

DE LAZARO A DIUITIS (A)EDIBUS ABACTO

A comedy, by Ralph Radcliffe, c.1538 (Bale, *Index Brit.*, p.333; *Scriptores*, 1557, i.700).

DE LAZARO RESUSCITATO

A comedy, ascribed by John Bale to himself, 1548 (*Scriptores*, i.704).

DE MELIBOEO CHAUCERIANO

A comedy, by Ralph Radcliffe, c.1538 (Bale, *Index Brit.*, p.333; *Scriptores*, 1557, i.700).

DE MERETRICE BABYLONICA

A comedy, by Edward VI (Bale, *Index Brit.*, p.67).

DE PAPATU

A tragedy, by Nicholas Udall, translated from the Latin for Katherine Parr (Bale, *Scriptores*, 1557, i.717).

DE PASSIONE CHRISTI

Ascribed by John Bale to himself, as two comedies, 1548 (*Scriptores*, i.704).

DE PUERORUM IN MUSICIS INSTITUTIONE

A comedy, by Nicholas Grimald, performed at Merton or Christ Church College, 1540- (Bale, *Index Brit.*, p.304; Boas, *U.D.*, pp.32-33).

DE SECTIS PAPISTICIS

Ascribed by John Bale to himself, 1548 (*Scriptores*, i.704).

This title appears in translation in *Biog. Dram.*, i.1.19 as "Treacheries of the Papists"; it appears in *Athen. Cant.*, i.2.28 as "On Sects Among the Papists." In the first edition of *Illustrium Maioris Britanniae Scriptorum Catalogus*, 1548, the title appears as *Defectis Papisticis*.

#### DE SEPULTURA & RESURRECTIONE

Ascribed by John Bale to himself, 1548 (*Scriptores*, i.704).

#### DE SIMONE LEPROSO

A comedy, ascribed by John Bale to himself at 1548 (*Scriptores*, i.704).

#### DE SODOMO ET GOMORRE INCENDIO

A tragedy, by Ralph Radcliffe, c.1538 (Bale, *Index Brit.*, p.333; *Scriptores*, 1557, i.700).

#### DE SUSANNE PER IUDICES INIQUOS OB LESE PUDICITIE NOTAM DIUINA LIBERATIONE

A tragedy, by Ralph Radcliffe, c.1538 (Bale, *Index Brit.*, p.333; *Scriptores*, 1557, i.700).

#### DE TITI ET GISIPPI FIRMISSIMA AMICITIA

A comedy, by Ralph Radcliffe, c.1538 (Bale, *Index Brit.*, p.333; *Scriptores*, 1557, i.700).

#### DE VIRTUTE

A comedy, by John Skelton (*Scriptores*, i.652); mentioned also by Skelton as his interlude (*The Garlande of Laurell*, 1523, *Works*, ed. Dyce, i.408): "Of Vertu also the soverayne enterlude."

#### DEAD MAN'S FORTUNE, THE

The plot, with a list of some of the actors, is preserved (Greg, *H.P.*, pp.133-135).

Fleay (*B.C.E.D.*, ii.311) dates the play 1592-3. Greg (*H.P.*, p.133) maintains that it was either first produced or revived while Strange's Men were traveling in 1593. He notes that in 1598 Lee sold "a boocke called the myller" to the Admiral's Men; the plot of *The Dead Man's Fortune* may have been used as a cover for this book, and may be later than the date suggested. Lee, a Chamberlain's Man, probably went over to Worcester's Men after 1598 (Nunzezer, *Dict. of Actors*, p.235). Greg ("The Evidence of

Theatrical Plots," R.E.S., i.263) states that *The Dead Man's Fortune* was probably an Admiral's Men's play, acted at the Theatre or the Curtain about 1590. Chambers (E.S., ii.136, iv.9) maintains that the play was acted about 1590-91 by the Admiral's Men. Schelling (E.D., i.176) believes that it was an example of the *commedia dell' arte* or *commedia al improvviso*.

#### DEATH OF THE DUKE OF GUISE, THE

Mentioned in a letter by Ralph Winwood "to Mr. Secretary Cecyll," July 7, 1602, from Paris: "Upon Thursday last, certaine Italian comedians did set up. . . that that Afternoone they would play *l'Histoire Angloise contre la Roine d'Angleterre*. . . The Chancellier did send for the Lieutenant Civill . . . and gave him Commandment to inhibit the Play. . . It was objected to by some Standers by, that the Death of the Duke of Guise had been played at London; which I answered was never done in the life of the last King" (Winwood, *Memorials of Affairs of State in the Reigns of Elizabeth and James*, i.425).

#### DELIGHT, A COMEDY CALLED (See THE PLAY OF PLAYS)

Performed December 26, 1580, by the Earl of Leicester's Men, at Court (Feuillerat, *Revels*, p.336; Wallace, E.E.D., p.222; see also Dasent, *Acts*, xii.312, in which the warrant is dated January 30, and Chalmers, *Apology*, p.398, in which it is dated January 20, 1580/81).

Fleay (B.C.E.D., i.249) observes: "*The Play of [about] Plays* is said to have been acted at the Theater 29th Feb. last [Gosson, *Plays Confuted*]; i.e. in 1580, the last Leap-year. . . Leicester's Men acted it at [the] Theater then, and as the play of *Delight* at the Court, 1580, Dec. 26." Gosson, however, states that *The Play of Plays* was acted not on February 29, but on February 23 (*Plays Confuted*, E.D.S., p.188). Feuillerat (*Revels*, p.465) does not find Fleay's argument convincing.

#### DELPHRIGUS

Mentioned by Thomas Nashe, *To the Gentlemen Students of Both Universities*, prefixed to Robert Greene's *Menaphon*, 1589 (*Works of Greene*, ed. Grosart, vi.15): "Sundry other sweete Gentlemen I doe know, that haue vaunted their pennies in priuate devices, and tricked vp a company of taffata fooles with their feathers, whose beauty if our Poets had not peecte with the supply of their peri-wigs, they might have antickt it vntill this time vp and downe

the Countrey with the King of *Fairies*, and dined every day at the pease porridge ordinary with *Delfrigus*." Mentioned also by Robert Greene, *A Groat's-Worth of Wit*, 1596 (*Works*, xii.131): "Nay then, said the player, I mislike your iudgement: why, I am as famous for Delphrigus and the king of Fairies, as euer was any of my time."

R. Simpson (*School of Shakespeare*, ii.388) observes: "Whether Delphrigus is the laureate bachelor Del Phrygio mentioned by Guilpin in his *Skialetheia*, or a mistake for Belphegor, maliciously foisted on the actor, I know not."

#### DEMETRIUS AND MARINA

Greg (3 *Lib.*, ii.227-228) notes that J. Haslewood appends to Warburton's list of plays extracts from the catalogue of Warburton's sale in 1759, including *Demetrius and Marina, or the Imperial Impostor and the Unhappy Heroine*, a play which does not appear in Warburton's list. Fleay (*B.C.E.D.*, ii.337) states: "One of Warburton's MSS. not destroyed." E. H. C. Oliphant (*Mod. Phil.* viii.(1910-11), p.413) declares that he is ignorant whether the play is extant or not. Apparently it is lost.

#### DESTRUCTION OF JERUSALEM, THE (of 1584)

By John Smythe, of St. John's, Oxford, for the city of Coventry, as a craft play in place of the Corpus Christi cycle, 1584 (H. Craig, *Coventry Corpus Christi Plays*, pp.90, 92-93, 102. Payments for rehearsals, and for bread and drink for the actors, are mentioned, pp.103, 109).

Chambers (*E.S.*, iii.409) questions whether any light can be thrown upon Fuller's story of Legge's *The Destruction of Jerusalem* by the fact that Coventry adopted this play in place of the old Corpus Christi cycle.

#### DESTRUCTION OF JERUSALEM, THE (before 1607)

By Thomas Legge; listed by Archer, 1656, and by Kirkman, 1661 and 1671, but not known to have been printed (Greg, *Masques*, p.lxii. Mentioned by Thomas Fuller (*Worthies*, 1662, ii.156): "He [Thomas Legg] composed a Tragedy of the Destruction of Jerusalem; and having at last refined it to the purity of the publique standard, some Plagieary filched it from him just as it was to be acted." Mentioned also by Francis Meres as "a famous tragedy" (*Palladis Tamia* in *E.C.E.*, ii.319).

Chambers (*E.S.*, iii.408) observes: "Apparently it was in English and was printed, as it appears in the lists of Archer and of Kirkman." He would not identify the play with the *Jerusalem* revived by Strange's Men in 1592. Since Legge died in 1607, the play must have been written before that date.

#### DESTRUCTION OF THEBES, THE

Mentioned in a letter by Thomas Cooper to Leicester as a proposed play on the occasion of a projected visit of Odet de Coligny, May 15, 1569, to Christ Church, Oxford. Boas (*U.D.*, p.158), quoting *Report on Pepys MSS. Preserved at Magdalene Coll. Cam.*, ii.155-6 (*Hist. MSS. Comm.*, 1911), notes that Cooper, Dean of Christ Church, wrote to Leicester that "there is also ready a play or show of the *Destruction of Thebes*, and the contention between Eteocles and Polynices for the governance thereof." Apparently the visit did not take place.

#### DEVIL AND DIVES, THE

Mentioned in *Histriomastix*, 1599 (*The School of Shakespeare*, ii.37):

USHER. . . . One of you answer the names of your plays.

POST-HAST. . . . *The Devil and Dives* (a comedie).

Fleay (*B.C.E.D.*, ii.56) identifies *All for Money*, a morality by Thomas Lupton, entered S.R. in 1577, with *The Devil and Dives*, but Chambers (*E.S.*, iii.411) rejects this identification.

#### DEVIL OF DOWGATE, THE, OR USURY PUT TO USE

By Fletcher; licensed for acting, October 17, 1623, for the King's Men (Adams, *Dram. Rec.*, p.26).

Weber (Introduction to *The Nightwalker*, p.xi) conjectures that *The Devil of Dowgate* is an alteration of that play. Fleay (*B.C.E.D.*, i.197, 218) observes that *The Nightwalker* is not to be identified with *The Devil of Dowgate*, for that play belonged to the King's Men. He identifies *Wit at Several Weapons*, *The Devil of Dowgate*, and *The Buck is a Thief* with one another. Chambers (*E.S.*, iii.232) thinks that Fleay's guesses as to the identity of the plays are "unsupported, and mutually destructive."

#### DIALOGUE OF DIVES

Mentioned by Robert Greene, *A Groats-worth of Wit*, 1596 (*Works*, xii.132): "Nay more (quoth the player) I can serue to

make a prettie speech . . . for it was I that pende the moral of mans wit, the Dialogue of Dives."

Fleay (*B.C.E.D.*, ii.292) calls this a dialogue moral, and questions whether it is a revival of Ingelend's *Disobedient Child*, before 1560, or of Radcliffe's *Dives and the Devil* of the time of Edward VI.

#### DIALOGUE OF LOVE AND RICHES

A play performed May 7, 1527, by the Children of the Chapel (Hall, *Chron.*, p.723).

#### DIDO (before 1532)

By John Ritwise; performed by the boys of St. Paul's School, before Cardinal Wolsey (A. à Wood, *Athen. Oxon.*, i.35).

Herford (*Literary Relations*, p.107) states that Ritwise's *Dido* was written between 1522 and 1532; it seems to have been the earliest introduction into England of the type of Latin "school drama" that flourished on the Continent.

#### DIDO (of 1564)

By Edward Halliwell; performed before the Queen, August 7, 1564, by the students of King's College, Cambridge, in the college chapel.

Stokys' account (Nichols, *Progresses Elizabeth*, i, "Entertainments at Cambridge," p.17) states: "And about nine of the clock the Queen came, as the night before to a play called Dido; which was exhibited and played by and at the charges of the company of the King's college." Robinson's account (Nichols, *Progresses Elizabeth*, iii, "Entertainments at Cambridge," p.79) mentions that "On this night the tragedy of Dido and Aeneas was presented, composed for the most part in Virgilian verse. A certain former associate of King's college undertook this task of composition, who in his zeal for learning imitated Virgil's songs, but with a thinner pipe; felicitously, however, he worked out the narrative into the form of a tragedy. A new work, yet charming and polished, and approved by the consent of the learned, nevertheless, it somewhat offended, perhaps, by its length, the fastidious and critical. . ." An anonymous account of the play may be found in Nichols, *Progresses Elizabeth*, iii, "Entertainments at Cambridge," p.177, and a summary of the plot in Abraham Hartwell's "Regina Literata" (Nichols, *Progresses Elizabeth*, i.17-18).

## DIDO AND AENEAS

Properties purchased in January, 1597/8, for the Admiral's Men. "Lent unto the company when they fyrst played dido at night" 30s., on January 8, 1597/8 (*H.D.*, i.83). Properties probably used for this play are listed in the Admiral's inventories (*H.P.*, pp.116, 117, 120).

Fleay (*B.C.E.D.*, ii.306) states that this *Dido and Aeneas* has always been supposed to have been a revival of Marlowe's play; but it is difficult to see how the Admiral's Men obtained it from the Chapel Boys. Fleay notes an entry on December 3, 1597, of the plot of a play by Jonson to be delivered at Christmas. He conjectures that the lines in *Hamlet* from "Aeneas' tale to Dido" were from the play by Jonson, which was, in turn the *Dido and Aeneas* of January, 1597/8. Greg (*H.D.*, ii.189) believes that this play is neither Jonson's, nor the one mentioned in *Hamlet*. He suggests that the present play was very old, was brought in by Pembroke's Men, and did not relate to the play by Marlowe and Nashe. Chambers (*E.S.*, iii.374) agrees with Greg in rejecting Fleay's theories. He thinks, also, that the loan of 30s. on January 8, "when they first played Dido at nyght," suggests a supper, not a night performance; the play may have been purchased at the end of 1596/7, or have come from Pembroke's Men.

## DIOCLETIAN (See DIE MÄRTHERIN DOROTHEA)

Performed by the Admiral's Men, as a new play, at the Rose, November 16 and 27, 1594 (*H.D.*, i.20).

Fleay (*B.C.E.D.*, i.212-213) believes that *Diocletian* was an old Dekker play, dating from 1591 at the latest, recast by Massinger, as *The Virgin Martyr*, and printed in 1622, as by Massinger and Dekker. He further identifies *Diocletian* with *The Martyr Dorothea* of the 1626 Dresden company. Greg (*H.D.*, ii.172) notes that *Dorothea* was a stock piece in Germany, but so was *Diocletian*, and in the Gustrow repertory of about 1660 both plays are mentioned; thus, they could not be identical. Greg suggests that the Admiral's play may have been similar in subject to Beaumont and Fletcher's *The Prophetess*, printed in 1647. M. L. Hunt (*Thomas Dekker*, p.154) maintains that Fleay has no basis for his identification of *Diocletian* with *The Virgin Martyr*.

## DIOGENES

Mentioned by Samuel Daniel, "Preface and Epistles" before *Paulus Iouius*, 1585 (*Works*, iv.8): "For here is not published a



florish upon fancie, or *Tarletons* toyes, or the sillie Enterlude of *Diogenes*."

Hazlitt (*Manual*, p.64) suggests that Daniel may be referring to Lyly's *Campaspe*, 1584.

### DISGUISES

Performed by the Admiral's Men, at the Rose, as a new play, October 2, 1595, and from then until November 10, 1595, six performances (*H.D.*, i.25, 27).

Fleay (*B.C.E.D.*, ii.304) asserts that the play is doubtless the original version of Chapman's *Mayday*, printed in 1611. Greg (*H.D.*, ii.177) does not regard the identification as certain, for Chapman's play shows no traces of revision; and Chambers (*E.S.*, iii.256) rejects Fleay's attempt to identify the two plays.

### DIVES AND LAZARUS

Mentioned in *Sir Thomas More*, 1590 (ed. A. Dyce, Shak. Soc., p.56):

MORE. I prethee, tell me, what playes have ye?

PLAYERS. Divers, my lord; . . . *Dives and Lazarus*.

### DIVORCE, THE

Entered S.R. November [December] 29, 1653.

### DON HORATIO

Performed by Strange's Men, as an old play, February 23, 1591/2, and from then until June 20, seven performances, with a change of title to *The Comedy of Jeronimo* on April 10 (*H.D.*, i. 13-15).

Greg (*H.D.*, ii.150) asserts that the two titles refer to the same play, and that this was a fore-piece to *The Spanish Tragedy*, "probably, though not necessarily, by Kyd." Greg and Chambers (*E.S.*, iv.22-23) agree in believing that probably this play is not the extant 1 *Jeronimo*, which presumably belongs to a later date, and is not a comedy.

### DON QUIXOTE, THE COMICAL HISTORY OF

Advertised as *The Comical History of Don Quixote, or The Knight of the ill-favoured face, Comedy*, at the end of *The World of English Words*, for N. Brook, 1658; and at the end of *Wit and Drollery*,

1661, as being in the press. It appears in Kirkman's play list of 1661 (Greg, *Masques*, p.lxiii), and recorded by Malone "not known to have ever been printed" (*Plays and Poems of William Shakespeare*, ii.438). E. Phillips (*Theatrum Poetarum*, 1675, p.160) names Robert Baron as its author, but there appears to be no foundation for the ascription (*Biog. Dram.*, ii.171).

#### DUCHESS OF FERNANDINA, THE

By Henry Glapthorne; a tragedy, entered S.R. June 29, 1660. The play is in Warburton's list (3 *Lib.*, ii.231).

#### DUKE, THE

By James Shirley; licensed for acting May 17, 1631 (Adams, *Dram. Rec.*, p.33).

Fleay (*B.C.E.D.*, ii.237) identifies this play with *The Humorous Courtier*.

#### DUKE HUMPHREY

Entered S.R. June 29, 1660 as a tragedy, ascribed to Shakespeare. The play is in Warburton's list (3 *Lib.*, ii.230).

#### DUKE OF MILAN AND MARQUIS OF MANTUA, A HISTORY OF THE

Performed by Sussex' (The Lord Chamberlain's) Men, December 26, 1579, at Court (Feuillerat, *Revels*, p.320; Wallace, *E.E.D.*, p.221. See also Stopes, *Hunnis*, p.321, in which the warrant is dated February 26; and Dasent, *Acts*, xi.377, in which the warrant is dated January 25, and the play is not dated).

#### DUMB BAWD, THE

By Henry Shirley; entered S.R. September 9, 1653.

Schelling (*E.D.*, ii.561) observes that the play is to be dated before 1627.

#### DUNS FURENS

Mentioned by Thomas Nashe, *Have with You to Saffron-Walden*, 1596 (*Works*, iii.80): "Let him denie that there was another Shrewe made of the little Minnow his Brother, *Dodrans Dicke*, at *Peter-house*, called, *Duns Furens*. Dick Haruey in a frensie."

Schelling (*E.D.*, ii.561) ascribes *Duns Furens* to Nashe, but Fleay (*B.C.E.D.*, ii.142, 362) calls it an anonymous satirical

comedy of unknown date. G. C. Moore Smith (*College Plays*, p.108) notes that it was probably acted in 1580/1, or in 1586/7.

#### DUTCH PAINTER, THE, AND THE FRENCH BRANKE

Licensed for acting June 10, 1622, for the Prince's Men, at the Curtain (Adams, *Dram. Rec.*, p.24).

Fleay (*B.C.E.D.*, ii.156) suggests that the play dealt with the same story dramatized in *The Wisdom of Doctor Dodypoll*. He adds: "*The Painter, or The Wandering Lovers*, S.R. 9th Sept. 1653, entered as Massinger's, seems more likely to have been *The Dutch Painter, or The French Branke* [Query, Brinch or pledge-drink; cf.ii.1] which was licensed June 10, 1623 for the Prince's Men, than *The Wandering Lovers* (or *Lover's Progress*), licensed for the King's Men the 6th Dec. 1623." Fleay (*Stage*, p.301) has altered the date of licensing to 1632, and Adams (*Dram. Rec.*, p.23) believes that Fleay's alteration may be right.

#### EARL GODWIN AND HIS THREE SONS (Parts I and II)

Part I: By Chettle, Dekker, Drayton, and Wilson, in March, 1598, for the Admiral's Men; properties purchased in April, 1598 (*H.D.*, i.85-86).

Part II: By the same authors, May to June, 1598; and properties were purchased in June, 1598 (*H.D.*, i.86-88). Both parts are in the play-list of the Admiral's inventories of 1598 (*H.P.*, p.121).

Greg (*H.D.*, ii.192) notes that Goodwin was appointed Earl of the West Saxons by Cnut, became outlawed under Edward the Confessor, but finally was restored to favor, and died in 1053; he suggests that possibly the play had some connection with *Hardicanute*. See also Creizenach, *Geschichte des neuen Dramas*, iv.205-206.

#### EARL OF HERTFORD, THE

Properties were purchased in September, 1602, for the Admiral's Men (*H.D.*, i.170).

Chambers (*E.S.*, ii.180) notes that payment for this play probably did not pass through Henslowe's hands, a rare occurrence.

#### EGIO

An interlude, written about 1560.

Percy Simpson (9 *N.Q.*, iii.205-206) notes that William Alley, Bishop of Exeter, in 1565 wrote the *Πρωχομουσείον: The Poor*

*Man's Librarie*. The bishop, after devoting two pages to the subject of destiny, sums up: "To be short, that ther is no such *fatum*, as the Stoicks do imagin, I will make it plain by exhibiting unto you certaine verses, which are recited in a certaine interlude or plaie intituled *Aegio*. In the which plaie ii persons interlocutorie do dispute, the one alledging for the defence of destenie and fatall necessitie, and the other confuting the same." The bishop then gives an extract from the play of three and a half pages. Simpson observes that though no statement is made concerning authorship, one suspects that the good bishop himself wrote the interlude, which is sometimes called *Agio*.

ENGL. TRAGEDIE (See ANTONIO. KINSMEN)

ENGLAND'S FIRST HAPPINESS, OR THE LIFE OF ST. AUSTIN

Entered S.R. April 15, 1641, as a play.

I can find no references to this entry by any student of the drama; perhaps *England's First Happiness* was not a play.

ENGLISH ARCADIA, THE

Mentioned in Archer's play-list, 1656, as a comedy. "No doubt the *English Arcadia* by Gervase Markham, two parts, 1607 and 1613. It [Markham's *English Arcadia*] is, however, non-dramatic" (Greg, *Masques*, p.lxv).

ENGLISH FUGITIVES, THE

By Houghton, for the Admiral's Men, in April, 1600 (*H.D.*, i.120).

Collier (*Henslowe's Diary*, p.168) surmises that the play was on the story of the Duchess of Suffolk, afterwards dramatized by Drue, and printed in 1631; it was also the subject of a well-known ballad. Greg (*H.D.*, ii.212) states that if Collier is right, Drue may merely have worked over a stock piece of the company; but it would seem more probable that the play was connected with two tracts, *The Estate of English Fugitives under the king of Spaine and his ministers*, and *A Discourse of the Vsage of the English Fugitives by the Spaniard*, printed in 1595. Greg thinks it possible that *The English Fugitives* may be identified with *Robin Hood's Pen'orths*, for which Houghton received £4 in 1600/1.

ENGLISH PROFIT, THE (See RICHARD III)

## ERGA MOMOS ET ZOILLOS

Ascribed by John Bale to himself, 1548 (*Scriptores*, i.704).

## ERROR, THE HISTORY OF

Performed January 1, 1577, at Hampton Court, by the Children of Paul's (Feuillerat, *Revels*, p.256; Wallace, *E.E.D.*, p.218).

Both Fleay (*B.C.E.D.*, ii.287) and Feuillerat (*Revels*, p.460) suggest Plautus as a source. Schelling (*E.D.*, i.119) believes that from this play Shakespeare may have secured material for *The Comedy of Errors*. Allison Gaw (*P.M.L.A.*, xli. pp.620-666) discusses at great length *The History of Error* as a source for *The Comedy of Errors*.

## ETHIOPIANS, THE (See THE QUEEN OF ETHIOPIA)

Performed by Mr. Charles Howard's players at Bristol, 1578.

"In the following year six companies made their appearance . . . Mr. Charles Howard's [giving] The [illegible] Ethiopian" (J. Latimer, 9 *N.Q.*, 1903, xi.444).

Schelling (*E.D.*, ii.562) lists this as *The Ethiopians*. But was it not perhaps the play referred to by Collier in his notes to Northbrooke's *Treatise*, p.viii, as *The Queen of Ethiopia*, which was performed at Bristol, by Lord Howard's Men in 1578?

## EUNUCHUS

Entered *S.R.* April 21, 1597.

The second Comedy of Terence called *Eunuchus* was entered *S.R.* April 21, 1597, and *The first and second comedie of Terence in Englishe* was transferred in *S.R.* on June 26, 1600, from Paul Linley to John Flasket. Chambers (*E.S.*, iii.398) suggests that as Maurice Kyffin translated Terence's *Andria* in 1587, it is not unlikely that this translation is the "first" comedy of the transfer from Linley to Flasket. In that case the lost *Eunuchus* may also have been by Kyffin. Warton (*H.E.P.*, iv.323) ascribes this play to Kyffin.

## EURIALUS AND LUCRETIA

Entered *S.R.* November 8, 1630, and August 21, 1683; ascribed to Shakespeare.

Warton (*H.E.P.*, iv.297) notes that the story of *Lucretia* and *Eurialus* was first written in Latin prose, 1440, and was founded on a real event; it may be seen in *Epistolarum Laconicarum et Selectarum Farragines duae*, collected by Gilbertus Cognatus, in 1554.

*The history of Euriolus and Lucretia* by Master Charles Allen was entered S.R. October 30, 1638.

EVORADANUS, PRINCE OF DENMARK (Parts I and II)

Entered S.R. "ultimo februaryi," 1605, as *The famous history of Evoradanus prince of Denmarke with his adventures and fortunes in love*.

Schelling (E.S., ii.563) lists this as a lost play. Herford (*Lit. Relations*, p.172) in a discussion of Elizabethan plays writes: "Evoradanus, 1605, and *A defiance to Fortune*, 1590, are romances attached in the loosest manner to German localities. The very names of the characters are foreign; the 'duke of Saxonie' is an 'Iago' in the one, and 'Andrugio' in the other." It would seem from what Herford writes that *Evoradanus* is extant, but I can find no other record of it.

EXPOSURE, THE

A pastoral, mentioned by Herbert, 1663-1664 (Adams, *Dram. Rec.*, p.138).

Halliwell (*D.O.E.P.*, p.89) states that this pastoral was licensed for printing in 1598. He probably follows *Biog. Dram.*, ii.209; but the entry, as Fleay notes, is not to be found in the *Stationers' Register* (B.C.E.D., ii.384).

EZECHIAS

By Nicholas Udall; performed August 8, 1564, in King's College Chapel, Cambridge, by the students of King's College.

Robinson's writes (Nichols, *Progresses Elizabeth*, i, "Entertainments at Cambridge," p.79): "There was exhibited on this night [August 8, 1564] that heroic deed of Hezekiah, who inflamed with zeal for the divine honor, crushed the brazen image of the serpent. From this sacred fount Nicholas Udall drew as much as he thought fitting for the proper magnitude of a comedy, put it entirely into English verse, and gave it the name of *Ezechias*. . . The Queen deigned to be present. Again only students of King's college acted. But after the performance had been viewed long enough, it was time for rest." An account of the play is also given by Stokys (Nichols, *Progresses Elizabeth*, i, "Entertainments at Cambridge," p.17); and a summary of the plot may be found in Abraham Hartwell's *Regina Literata* (Nichols, *Progresses Elizabeth*, i.18). A. R. Moon (*T.L.S.*, April 19, 1928, p.289) discusses *Ezechias*; he believes that the play was written about 1537-1539, and that it may be the *De Papatu* attributed by Bale to Udall.

FAIR ANCHORESS, THE (See THE PRISONER)

FAIR CAPTIVE, THE (See THE FAIR SPANISH CAPTIVE)

FAIR CONSTANCE OF ROME (Parts I and II)

By Dekker, Drayton, Hathway, Munday, and Wilson for the Admiral's Men in June, 1600 (*H.D.*, i.122).

Fleay (*B.C.E.D.*, i.107) mentions an entry in the *Diary* for June 19, 1600, in which 10s. was given to Day and Chettle in part payment for "a book." He believes that the book mentioned may have been the second part of *Fair Constance*. Greg (*H.D.*, ii.214), who thinks the source for the play was Chaucer's *Man of Law's Tale*, and Chambers (*E.S.*, ii.173), do not agree with Fleay's guess.

FAIR FOWL ONE, THE (See THE BAITING OF THE JEALOUS KNIGHT)

FAIR MAID OF ITALY, THE

Performed by Sussex' Men, as an old play, at the Rose, January 12 and 21 [22], 1593/4; performed by the Queen's (Sussex') Men, April 4, 1593/4 (*H.D.*, i.1617).

FAIR MAID OF LONDON, THE

Licensed for acting in 1598 (Adams, *Dram. Rec.*, p.105).

Fleay (*B.C.E.D.*, ii.384) holds that *The Fair Maid of London* was a ballad (*S.R.*, January 23, 1597) and not a play. Adams (*Ibid.*, p.112) observes that Herbert's statement "allowed to be acted, 1598" shows that there was a play with this title—"possibly the 'ballad' entered in *S.R.*, possibly a play on the subject."

FAIR SPANISH CAPTIVE, THE

Advertised as a tragi-comedy in a list at the end of *Wit and Drollery*, 1661, of "Books in the Press and now printing" to be sold by Nathaniel Brook at the Angel in Cornhill; Hazlitt (*Manual*, p.80) states that the play is advertised at the end of *The New World of English Words*, 1658, and at the end of *Loveday's Letters*, 1662; it is sometimes called *The Fair Captive*.

FAIR STAR OF ANTWERP, THE

A tragedy licensed for acting, September 15, 1624, for the Palsgrave's Men, at the Fortune (Adams, *Dram. Rec.*, p.29).

FAIRY KNIGHT, THE (See HUON OF BORDEAUX)

By Ford and Dekker; licensed for acting, June 11, 1624 (Adams, *Dram. Rec.*, p.26).

Adams states that presumably the play was licensed to the Prince's Company, whose name appears just above in the office-book.

FAIRY QUEEN, THE

Mentioned in Warburton's list (3 *Lib.*, ii.248).

Fleay (*B.C.E.D.*, ii.335) classifies *The Fairy Queen* under "Plays not extant but entered S.R. 1653-1660"; Greg (3 *Lib.*, ii.248) mentions the play as appearing in Warburton's list alone, and apparently he is right. Schelling (*E.D.*, ii.564) queries: "Before 1642?"

FALSE FRIEND, THE

Mentioned in "Fragments of Documents" transcribed by F. Marcham (*The King's Office of the Revels, 1610-1622*, p.11).

Chambers (*R.E.S.*, i.479) suggests that perhaps *The False Friend* is identical with *The False One*, printed in the Beaumont and Fletcher collection of 1647, with an actor-list of King's Men, pointing to 1619-1623.

FALSE FRIENDS (See ANTONIO. KINSMEN)

FAMA

By Nicholas Grimald; performed at Merton or Christ Church College, Oxford, 154- (Bale, *Index Brit.*, p.302).

Boas (*U.D.*, p.32-33) believes that *Fama* is to be dated before 1547. He notes that in Bale's *Index*, *Fama* is termed a tragedy and tragi-comedy, but in the *Catalogue* is called a comedy.

FAMOUS WARS OF HENRY I AND THE PRINCE OF WALES  
(See THE WELCHMAN'S PRIZE)

By Chettle, Dekker, and Drayton, for the Admiral's Men in March, 1598; "lent at that tyme unto the company for to spend at the Readynge of that boocke At the sonne in new fyshstreate 5s." (*H.D.*, i.85).

Fleay (*B.C.E.D.*, i.122) observes that not only was the play read at the Sun in New Fish Street, but that there was also a private performance in Fleet Street, mentioned in the *Diary*, p.85:



"pd vnto the carman for caryinge & bryngyn of the stufe backe agayne when they played [*ab*] in fleats treat pryuat & then owr stufe was loste." Fleay thinks the play is probably *The Welchman's Prize* mentioned in the inventory (*H.P.*, p.121). Greg (*H.D.*, ii.191) thinks Fleay is right in his identification of *The Famous Wars* and *The Welshman's Prize*. Greg believes, moreover, that the sum paid would indicate a new play; but it is hard not to suppose that *The Famous Wars* had some connection with *The Welchman*, an old play, acted November 29, 1595, or with *The Life and Death of Henry I*, new May 25, 1597. Possibly also the play of *Henry I*, licensed 1624, as by Davenport, a MS. of which was in Warburton's collection, and which was probably the same as *Henry I* and *Henry II*, entered *S.R.* September 9, 1653, as by Shakespeare and Davenport, may be *The Famous Wars*; Davenport may have appropriated this play, have revised and borrowed lines that appealed to him, and written *Henry I*. Greg thinks that Gruffydd ab Cynan, Prince of North Wales, was the Prince of Wales mentioned in the title.

#### FAR FETCHED AND DEAR BOUGHT IS GOOD FOR LADIES

Entered *S.R.* July 22, 1566-July 22, 1567.

#### FAST BIND, FAST FIND

Mentioned by Gabriel Harvey, *Pierce's Supererogation*, 1539 (*Works*, ii.311).

Halliwell (*D.O.E.P.*, p.94) assumes that *Fast Bind, Fast Find* is a play, but Fleay (*B.C.E.D.*, ii.369) notes that Harvey's words, "there was no security in the world without Epicharmus incredulity, Dions apistie, or Heywoods Fast binde, I fast finde" do not justify Halliwell in assuming that anything more than mere phrases is intended. John Heywood, of course, published a collection of proverbs.

#### FATAL BROTHERS, THE

By Davenport; entered *S.R.* June 29, 1660.

#### FATAL FRIENDSHIP, THE

By — Burroughes; entered *S.R.* September 4, 1646.

#### FATAL LOVE, THE

By Chapman; entered *S.R.* June 29, 1660; included without the author's name in Warburton's list of burnt plays (3 *Lib.*, ii.231).

F. Schoell, in his Introduction to *Charlemagne*, p.16, contends that *Charlemagne*, written c. 1600, which he ascribes to Chapman, is identical with *The Fatal Love*.

#### FAULT IN FRIENDSHIP, A

By Richard Brome, and Ben Jonson, Jr.; a comedy, licensed for acting, October 2, 1623, at the Red Bull (Adams, *Dram. Rec.*, p.26).

Schelling (*E.D.*, ii.261) suggests that the play was probably a comedy of manners.

#### FEAST AND WELCOME

By Massinger; a comedy, entered S.R. June 29, 1660. In Warburton's list of burnt plays (3 *Lib.*, ii.231).

Fleay (*B.C.E.D.*, i.224) identifies *Feast and Welcome* with *The Emperor of the East*, by Massinger, published 1631, believing that the former title was the Court name for the play.

#### FELIX AND PHILOMENA

Performed January 3, 1585, at Greenwich, by the Queen's Men, before Elizabeth (Feuillerat, *Revels*, p.365; Wallace, *E.E.D.*, pp.224-225).

Fleay (*B.C.E.D.*, ii.297), Schelling (*E.D.*, i.371), and Feuillerat (*Revels*, p.471) all consider this play a probable source for *The Two Gentlemen of Verona*. Feuillerat notes that it was founded on an episode in Montemayor's *Diana*, a Spanish pastoral romance. Schelling (*E.D.*, ii.205) refers to it as by Munday, though reference to Munday as the author is not made elsewhere.

#### FELMELANCO

Payment made in behalf of the Admiral's Men, to Mr. Robinson(?) for Henry Chettle, 1602; and to Chettle, September, 1602 (*H.D.*, i.170).

Collier (*Henslowe's Diary*, p.225) states that Chettle assisted "Robensone" in writing *Felmelanco*, and mentions several "Robinsons" connected with the stage. Hazlitt (*Manual*, pp.84, 185) calls the play *The Female Anchoress*, connecting it with Massinger's *The Fair Authoress of Pausilippo*, entered S.R. 1653, but not printed. Fleay (*B.C.E.D.*, i.70) observes that Robinson was apparently a fictitious character; but Greg (*H.D.*, ii.24) holds that though Robinson is not elsewhere heard of, he may not have been an

imaginary person, though perhaps he had no hand in the play, for Chettle had perhaps pawned his MS. He notes that Collier and Hazlitt both misread "femelanco" for "felmelanco," and so identified the play with *The Female Anchoress*. He suggests as a reading for the title "Fell Melanco." Chambers (*E.S.*, iii.471) maintains that Chettle and Robinson co-operated in the play; dates make it unlikely that the Robinson mentioned was Richard Robinson.

#### FERRAR, A HISTORY OF

Performed January 6, 1583, by Sussex' (the Lord Chamberlain's) Men at Windsor (Feuillerat, *Revels*, p.350; Wallace, *E.E.D.*, pp.223-224).

Collier (*H.E.D.P.*, i.240) identifies this play with *The History of Error*, believing that the clerk made a mistake in the title. Fleay (*B.C.E.D.*, ii.290) writes: "Query Ferrara or written by Ferrars?" Feuillerat (*Revels*, p.469) believes that Ferrar was probably one of the *dramatis personae*.

#### FERREX AND PORREX

By Houghton, for the Admiral's Men, March to April, 1599/1600; licensed May 6/10 (*H.D.*, i.119-121).

Collier (*Henslowe's Diary*, p.166), Hazlitt (*Manual*, p.58), and Malone (*Var.*, iii.32) suppose *Ferrex and Porrex* to be an alteration of *Gorboduc*, published 1565-6. Greg (*H.D.*, ii.212) notes that this identification is unnecessary as the story is also used in 2 *Seven Deadly Sins*.

#### FINDING OF TRUTH, THE

A morality or interlude by Medwell of "the fyndyng of Troth, who was caryed away by ygnoraunce & ypocracy," performed at Court, January 6, 1514 (Collier, *H.E.D.P.*, i.69).

Chambers (*E.S.*, ii.79-80) maintains that probably Collier's account is a forgery, since Collier claims to have secured his information from "paper folded up in the roll of the *Revels Account* for 1513-14 and in a different handwriting." Brewer notes no mention of it, and it does not appear to be traceable elsewhere.

#### FIVE PLAYS IN ONE (of 1585) (See THE SEVEN DEADLY SINS)

Performed January 6, 1585, at Greenwich, by the Queen's Men, before the Queen (Feuillerat, *Revels*, p.365; Wallace, *E.E.D.*, pp.224-225).

FIVE PLAYS IN ONE (of 1597)

Performed by the Admiral's Men, as a new play, at the Rose, April 7, and from then until June 28, 1597, ten performances (*H.D.*, i.51-54).

Fleay (*B.C.E.D.*, i.286) maintains that *Five Plays in One* is by Heywood since he believes that it suggests by its title the same authorship as *The Silver and Brazen Ages*. He thinks, moreover, that the Argus' head, mentioned in the Admiral's inventories (Greg, *H.P.*, p.117) is required for no play that is known except *Jupiter and Io*, printed in Heywood's *Dialogues and Dramas*, 1637. He suggests appropriate mythological titles for the other four plays. Greg (*H.D.*, ii.183) inclines to Fleay's view, though the identification seems conjectural. Greg also notes that the old play of *The Seven Deadly Sins*, which belonged to Strange's Men, was acted by them in part as *Four Plays in One*, in 1592. But the plot was Alleyn's and he may have brought the play to the Admiral's Men; the *Five Plays in One* may then be a revival of the Induction and the four sin-plays, mended as new. Chambers (*E.S.*, iii.346) disagrees with the suggestion that the plays are Heywood's.

FLATTERY, THE HISTORY OF (See STARK FLATTERY)

FLORENTINE FRIEND, THE

Entered S.R. November 29, 1653.

FLYING VOICE, THE

By Ralph Wood (Halliwell, *D.O.E.P.*, p.99; mentioned in 3 *Lib.*, ii.230, as a title appearing in Warburton's list alone). Schelling (*E.D.*, ii.566) directs: "See *Gentleman's Magazine*, ii.220"; but I do not find his reference in the magazine.

FOCASSE (See PHOCASSE)

FOOL AND HER MAIDENHEAD SOON PARTED, A

Entered S.R. November 29, 1653; and in Beeston's Cockpit List, August 10, 1639 (Stopes, "Fellows and Followers," *Jahrbuch*, xlv.101).

Fleay (*B.C.E.D.*, ii.336) notes that the play was probably Davenport's since it occurs between two plays of his in the Cockpit List. It is entered in S.R. without ascription.

## FOOL TRANSFORMED, THE

Mentioned as a comedy in a list at the end of *Wit and Drollery*, 1661, of "Books in the Press and now printing," sold by Nathaniel Brook at the Angel in Cornhill. Hazlitt (*Manual*, p.87) states that the play is also mentioned at the end of *The New World of English Words*, 1658. It is listed by Malone among plays which are not known to have ever been printed (*Plays and Poems of Shakespeare*, ii.438).

"Query Cockain's *Trappolin supposed a Prince*" (Fleay, *B.C.E.D.*, ii.338).

## FOOL WITHOUT BOOK, THE

By William Rowley; entered *S.R.* September 9, 1653.

## FORCES OF HERCULES, THE

Performed at Utrecht, April 23, 1586.

John Stowe (*Annales*, 1631, p.717) notes: "The three and twentieth of Aprill, the Earle of Leicester . . . making his residence at that time in Utricht . . . kept most honorably the feast of Saint George therein. . . To be briefe, the feast ended, and tables voyded, there was dauncing, vaulting, and tumbling, with *the forces of Hercules*" (1586).

Chambers (*E.S.*, ii.90, 272) notes that a company of actors accompanied Leicester to Holland, and gave this half dramatic, half acrobatic performance. The show may have been, he believes, of Italian origin, for on June 17, 1572, the Duke of Anjou entertained the Earl of Lincoln (2 Ellis, *Original Letters*, iii.12, from Cott. MS. Vesp. F. vi, f.93) with "an Italian comedie, which eandid, vaulting with notable supersaltes and through hoopes, and last of all the Antiques, of carying of men one uppon an other which som men call *labores Herculis*."

## FORTUNATE ISLES

Mentioned in Archer's play-list, 1656, as a comedy. "Unless this is a duplicate entry [for Jonson's masque, *The Fortunate Isles*] I cannot identify it" (Greg, *Masques*, p.lxix).

## FORTUNATUS

Performed by the Admiral's Men, as an old play, at the Rose, February 3, 1595/6, and from then until May 24, six performances (*H.D.*, 1.28-30).

Greg (*H.D.*, ii.179) states that this play, of uncertain authorship, was probably written about 1590. The large receipts from the February 3 performance, and the fact that the designation "the first part" is used of this performance, show that it was not a mere revival; probably it had been revised, and a second part planned. Presumably the second part was delayed until Dekker recast the whole work, which was entered as "old fortunatus in his newe lyverie," *S.R.* February 20, 1600. Chambers (*E.S.*, iii.291) and Fleay (*B.C.E.D.*, i.126) agree with Greg in thinking that Dekker "boiled the two old parts down into one play." Chambers suggests Greene as the possible original author of the play. Herz (*E.S.*, p.97) notes that a *Fortunatus* play appears in a German repertories of 1608, *von der Fortunatus peitl und Wünsch-eitel*; and 1626, *Tragödie von Fortunato*; the extant version in the 1620 collection, *Comödie von Fortunato und seinem Säckel und Wunsch-bütlein* owes something to Dekker's play.

#### FORTUNE

Entered *S.R.* July 22, 1566-July 22, 1567.

Collier (*Stationers' Registers*, i.155) suggests that the word "play" in the *S.R.* entry is not to be understood in the sense of drama, but applies to a game, though of course *The Play of Fortune* was probably acted at Court in 1572. Chambers (*E.S.*, iv.400) notes that Collier's theory is supported by the fact that a transfer was made of the father's copies to Purfoot's son (*S.R.* November 6, 1615) which includes *The little booke of Fortune with pictures*.

#### FORTUNE, THE PLAY OF

Robert Baker was paid "for drawing of patternes for the playe of fortune" in 1571/1572-3 (Feuillerat, *Revels*, p.176). Probably the play was performed at Court.

Fleay (*B.C.E.D.*, ii.289) suggests that the play may be *The Play of Fortune to know each one their conditions*, entered *S.R.* 1566-7, revived. Schelling (*E.D.*, i.122-3) suggests that *The Play of Fortune* may be identified with *The Rare Triumphs of Love and Fortune*, printed in 1589.

#### FORTUNE'S TENNIS (Parts I and II)

Part I by Dekker; entered as *the fortunew tenes*, for the Admiral's Men, September, 1600 (*H.D.*, i.124).

Fleay (*B.C.E.D.*, i.126) while rejecting Collier's theory (Collier, *Henslowe's Diary*, p.173) that the title may be *Fortunatus*, calls the play *Fortune's Tennis*, or possibly *Hortenzo's Tennis*.

Greg (*H.D.*, ii.215) believes that the suggestion of *Hortenzo's Tennis* as its title is fantastic. He notes that similes from tennis were common in Elizabethan days, but the use of the article before the title in the *Diary* is curious; possibly there is an allusion to the Fortune Theatre. Chambers (*E.S.*, ii.178) suggests that although only £1 was paid for 1 *Fortune's Tennis*, the existence of a plot for 2 *Fortune's Tennis* indicates that the first part of the play must have been completed.

Part II. Greg (*H.P.*, p.143) gives the fragment of a plot, entitled *The [plott of the sec]ond part of fortun[e's Tenn]is*, with some of the actors.

Greg states (*H.P.*, p.144) that it is impossible to identify this fragment with certainty. The only title that seems to agree with what is left of the fragment is Dekker's "boocke called the fortewnn tennes." The "plot" given may be that of an old play, but there is nothing to indicate that it is part of Dekker's play.

Greg ("The Evidence of Theatrical Plots," *R.E.S.*, i.257) later holds that the plot of *Fortune's Tennis* cannot be so late as 1600 or 1602. He suggests that the Admiral's Men acquired a two-part piece called *Fortune's Tennis* from Pembroke's Men in October, 1597, and revived at least the second part of this within the year; then Dekker's "boocke called the fortewnn tennes" was merely a fusion of two parts into one play.

Chambers (*E.S.*, iii.448) notes that Munday's *Set at Tennis*, December, 1602, was bought for £3; presumably, then, it was short, possibly identical with the second part of *Fortune's Tennis* of which we have the fragmentary plot. It may have been intended to piece out to the length of a complete performance *Fortune's Tennis*, by Dekker, as a "curtain raiser" at the opening of the Fortune in 1600. Chambers (*E.S.*, ii.117) also notes that though this play is hard to date, it must be later than Dekker's 1 *Fortune's Tennis*, of September, 1600. Singer is mentioned as one of the actors in 2 *Fortune's Tennis*; as he seems to have retired in January, 1603, the play must have been acted before that date.

#### FOUNT OF NEW FASHIONS, THE (See THE ISLE OF WOMEN)

By Chapman, for the Admiral's Men, September to October, 1598; properties were purchased in November, 1598 (*H.D.*, i.96-98).

Hazlitt (*Manual*, p.89) notes that a MS. of the play under this title was sold among Heber's MSS. Fleay (*B.C.E.D.*, i.56) states that the title of Chapman's *The Will of a Woman* was altered to *The Fountain of New Fashions*. Fleay then (*B.C.E.D.*, i.59) identifies *Monsieur D'Olive*, published in 1606, with *The Will of a Woman*. Greg (*H.D.*, ii.194, 198) asserts that *The Fount of New Fashions* was probably the same as *The Lylle of a Woman* (*The Isle of Women*). He would not connect this play with *Monsieur D'Olive*; moreover, he found no MS. of *The Fountain of New Fashions* or of *The Will of a Woman* in the printed catalogue of Heber's sale. Chambers (*E.S.*, ii.169) agrees with Greg in identifying *The Isle of a Woman* with *The Fount of New Fashions*.

#### FOUR HONORED LOVES, THE

By William Rowley; a comedy, entered S.R. June 29, 1660; included in Warburton's list of burnt plays where the second word in the title is variously read as honourable, or honoured (3 *Lib.*, ii.230).

Herz (*E.S.*, p.68) states that *Die 4 bestendigen Liebhabers* was played c. 1660, at the Court of Count Gustav Adolf of Mecklenburg. Greg (3 *Lib.*, ii.231) believes that the German play was of English origin.

#### FOUR KINGS, THE

Licensed for acting, March 18/22, 1598/9, for the Admiral's Men (*H.D.*, i.103).

Fleay (*B.C.E.D.*, ii.295) identifies *The Four Kings* with *Sir Clyomon and Clamydes*, printed in 1599, since the latter is the only extant play containing four kings. Greg (*H.D.*, ii.201) rejects Fleay's identification, noting that the fact that *The Four Kings* was licensed shows that it was new.

#### FOUR PLAYS IN ONE (See THE SEVEN DEADLY SINS)

Performed by Strange's Men, as an old play, at the Rose, March 6, 1591/2 (*H.D.*, i.13).

#### FOUR SONS OF AYMON, THE

Purchased for the Admiral's Men, December 10, 1602. Shaa (or Shaw) gives an acquittance, undertaking to refund the money advanced if the play is not performed "before Christmas next . . . 1603," and if the book is returned (*H.D.*, i.173, 176). Licensed January 6, 1624 (*Adams, Dram. Rec.*, p.27). Heywood (*An Apology*



for *Actors*, pp.58-9) writes: "Another [incident] of the like wonder happened at Amsterdam. A company of our English comedians . . . acting the last part of the Four Sons of Aymon . . . where penitent Rinaldo, like a common labourer, lived in disguise . . . whose diligence the labourers envying . . . conspired among themselves to kill him."

Greg (*H.D.*, ii.227) notes that the play was probably not by Shaw, though whether he bought it from some unknown author, or whether it was an old play that he had acquired, is uncertain. Greg also observes that we learn from Heywood that the play, founded on an old French romance, was given in Amsterdam, probably c. 1601.

#### FOUR SONS OF FABIUS

Performed January 1, 1580, at Whitehall, by the Earl of Warwick's Men (Feuillerat, *Revels*, pp.320,327; Wallace, *E.E.D.*, p.222. See also Dasent, *Acts*, xi. 377, in which the play is undated).

Stephen Gosson, *Plays Confuted*, 1582 (*E.D.S.*, p.188), writes: "So was the history of Caesar and Pompey, and the Playe of the Fabii at the Theater, both amplified there, where the Drummes might walke, or the pen ruffle."

Chambers (*E.S.*, ii.394) notes that presumably *The Four Sons of Fabius* is identical with *The Fabii*, mentioned by Gosson.

#### FREDERICK AND BASILEA

Performed as a new play, by the Admiral's Men, at the Rose, June 3, 1597, and from then until July 4, 1597, four performances (*H.D.*, i.53). The "plott" of *Frederick and Basilea* with some of the action is preserved (*H.P.*, pp.136-137).

Greg (*H.P.*, p.135) notes that without doubt the plot which is preserved belongs to the original performance. Chambers (*E.S.*, ii.150) discusses fully the actors mentioned in connection with the play. Schelling (*E.D.*, i.196) suggests that the performance was of the *commedia al improvviso* type.

#### FREEMAN'S HONOUR, THE

Mentioned by W. Smith as by himself in a letter to Sir John Swinnerton prefixed to *The Hector of Germanie*, 1615 (ed. Payne, p.67): "And as I have began in a former Play, called the *Freemans Honour*, acted by the Now-servants of the Kings Maiestie, to dignifie the worthy Companie of the Marchantaylors, whereof

you are a principall Ornament, I shall ere long, make choyce of some subiect to equall it."

Upon occasion of the marriage of the Earl of Somerset and Lady Frances Howard, Carleton wrote to Chamberlain on January 5, 1614: "I understand, that after supper they had a Play and a masque" (Nichols, *Progresses James*, ii.734). Fleay (*B.C.E.D.*, ii.256) suggests that *The Freeman's Honour* is the play referred to. Fleay also makes William, not Wentworth Smith its author; but L. W. Payne, in his introduction to *The Hector of Germanie*, pp. 8 ff., maintains that Wentworth Smith wrote both plays.

#### FRENCH COMEDY, THE

Performed by the Admiral's Men, as a new play, at the Rose, February 11, 1594/5, and from then until June 24, six performances (*H.D.*, i.21-24); performed by the Admiral's Men, as a new play, April 18, 1597, and from then until July 16, eleven performances (*H.D.*, i.52-54).

Greg (*H.D.*, ii.174) thinks it impossible to determine whether we have to do here with two plays, or with a play revived with alterations. Chambers (*E.S.*, iv.414) thinks two separate plays are referred to.

#### FRENCH DOCTOR, THE (See THE JEW OF VENICE)

Performed by the Admiral's Men, at the Rose, as an old play, October 18[19], 1594, and from then until November 9, 1596, fourteen performances; purchased of Alleyn for the Admiral's Men January, 1601/2 (*H.D.*, i.19-22, 24-25, 42, 49, 153).

Fleay (*B.C.E.D.*, i.121) identifies *The French Doctor* with Dekker's *Jew of Venice*, entered *S.R.* 1653. He notes that in the German play "a rough traduction of Dekker's play," *The Righteous Judgment of a Girl Graduate, or The Jew of Venice*, "the Prince disguises himself as a celebrated French Doctor." Greg (*H.D.*, ii.170-171) discusses fully the plays identified with *The French Doctor*. He believes the most plausible conjecture is that the compiler of the German version, taking Dekker's play, *The Jew of Venice*—presumably the same as *The Venetian Comedy*, and, in turn, as *The French Doctor*—combined with it the previous history of the *Tugend und Liebestreit*, and worked in also recollections of *The Jew of Malta* and *The Merchant of Venice*. Furthermore, the *Tugend und Liebestreit*, he thinks, may have been based on *The Love of a Grecian Lady*, identical with *The Grecian Comedy*. Chambers (*E.S.*, iii.301), noting the conjectural identification of Dekker's

*The Jew of Venice* with *The Venetian Comedy* and *The French Doctor*, states that a weak point in the argument is the appearance of common themes in both the German version and *The Merchant of Venice*; but Fleay had already provided for this objection by supposing that Shakespeare based *The Merchant of Venice* on Dekker's work. M. L. Hunt (*Thomas Dekker*, p.28) regards Fleay's identification of *The French Doctor* with *The Jew of Venice* as "nothing but a guess."

#### FRENCH SCHOOLMASTER, THE

A comedy, advertised at the end of *The Wits*, 1662, as sold by Henry Marsh at the Prince's Arms in Chancery Lane. It is included in *The Wits* in a list of "Incomparable Comedies, and Tragedies."

#### FRIAR FOX AND GILLIAN OF BRENTFORD

Purchased for the Admiral's Men, in February, 1598/9 (*H.D.*, i.102).

Gillian of Brentford, who seems to have been a common character in the literature of the period, is referred to in *Summer's Last Will and Testament*, 1592, and in *Westward Ho*, 1607. Hazlitt (*Manual*, p.92) states that the play was by Thomas Downton in conjunction with Samuel Rowley, 1592-3. Fleay (*B.C.E.D.*, ii.308) remarks that it was not by "Dowton and Redly," who were merely purchaser's agents. Greg (*H.D.*, ii.201) notes that "Jyl of Breyntfords testament" was "newly compiled" by R. Copland, and printed twice by W. Copland without date.

#### FRIAR FRANCIS

Performed by Sussex' Men, at the Rose, as an old play, January 7, 14, 20[21], 1593/4 (*H.D.*, i.16).

Heywood, *An Apology for Actors*, 1612 (Shak. Soc., p.57) states that the play was acted by Sussex' Men at King's Lynn in Norfolk. It recounted the tale of a woman who, for the sake of her lover, murdered her husband, and was subsequently haunted by his ghost. A woman in the audience, struck with remorse as she viewed the scene, suddenly cried out and confessed that seven years before she had poisoned her husband.

#### FRIAR RUSH AND THE PROUD WOMAN OF ANTWERP (See DIE FROMME FRAU ZU ANTORF)

By Day and Haughton, for the Admiral's Men, July to November, 1601; payment to Chettle "for mending," January 1601/2 (*H.D.*, i.143-144, 149-151, 164).

Fleay (*B.C.E.D.*, i.108) contends that *The Proud Woman of Antwerp* was a separate play by Chettle alone. Greg (*H.D.*, ii.218-219) thinks that Fleay means it was by Haughton alone, but maintains that this is contrary to evidence. Greg also notes that Friar Rush is a legendary hero of Denmark and Germany, and that an English chap-book, *ffreer Russhe*, was entered *S.R.* 1568-9. Herford (*Literary Relations*, p.308) suggests that the playwrights, particularly Day, interwove with the legend of Friar Rush the story from Machiavelli's *Novella di Belfagor Arcidiavolo*, in which Belphegor is despatched by Lucifer to "test by experience the truth of men's universal abuse of marriage."

#### FRIAR SPENDLETON

Performed by the Admiral's and Pembroke's Men, at the Rose, as a new play, October 31, 1597, and again November 5 (*H.D.*, i.54); it is called "Friar Pendelton" in the list in the Admiral's inventories of 1598 (*H.P.*, p.121).

Collier (*Henslowe's Diary*, p.91) notes that the play is mentioned in a medley ballad of the time of Queen Elizabeth, but Greg (*H.D.*, ii.187) states that he has been unable to trace the ballad. Chambers (*E.S.*, ii.166) suggests that the play was purchased at the end of 1596-7, or came from Pembroke's stock.

#### FUNERAL OF RICHARD COEUR DE LION, THE

By Chettle, Drayton, Munday, and Wilson, for the Admiral's Men, in June, 1598 (*H.D.*, i.87-88).

Adams (*Dram. Rec.*, p.112) cites the entry: "Seuerall Playes Allowed by Mister Tilney in 1598, which is 62 yeares since . . . *Richard Cordelyon*." Presumably *The Funeral of Richard Coeur de Lion* and *Richard Cordelyon* were identical. Greg (*H.D.*, ii.194) would connect the play with the two *Robin Hood* plays, by Munday and Chettle, 1597/8, to form the second part of a trilogy.

#### GALFRIDO AND BERNARDO

A forgery by Collier in *Henslowe's Diary* (*H.D.*, i.22).

For a complete discussion of the forgery see Greg, *H.D.*, i.xxxviii-xxxix.

#### GALIASO

Performed by the Admiral's Men, at the Rose, as a new play, June 26[28], 1594, and from then until October 25[26], nine performances (*H.D.*, i.17-20).

Hazlitt (*Manual*, p.93) calls the play *Galeazzo*, and suggests that it was probably based upon some Italian story. Malone (*Rise and Progress of the English Stage*, iii.302) suggests: "Query *Julius Caesar*."

#### GAME OF THE CARDS, A (See THE PLAY OF CARDS)

Performed December 26, 1582, at Windsor, by the Children of the Chapel (Feuillerat, *Revels*, p.349; Wallace, *E.E.D.*, p.224).

Fleay (*B.C.E.D.*, i.288) remarks that perhaps this was *The Play of Cards*, mentioned by Harington in his *Briefe Apologie of Poetry* (*E.C.E.*, ii.210). Stopes (*Hunnis*, pp.249, 265) agrees with Fleay's suggestion, and observes that this is the last recorded play that Hunnis produced, for its didactic spirit displeased the court audience. Chambers (*E.S.*, i.268) conjectures that Harington refers either to this *Game of the Cards*, or to the play which Bohun mentions (*A Full Account of the Character of Queen Elizabeth*, p.352). H. N. Hillebrand (*The Child Actors*, pp.99-100) believes that Mrs. Stopes' theory that this was the play which cast disfavor on the Chapel company is very fragile. He maintains that if Harington is referring to this play, his testimony shows that it did not give offence.

#### GARLIC

*Garlic* is listed by Schelling as a lost play (*E.D.*, ii.568). Schelling notes that it is mentioned in *The Hog hath Lost his Pearl*, 1614. C. R. Baskervill (*The Elizabethan Jig*, pp.113, 292-5) discusses *Garlic* as a jig. But E. Nungezer (*A Dictionary of Actors*, pp.147-148) asserts that Garlick was a comic player, who appeared in jigs upon the Fortune stage. The references which he cites seem to prove that "Garlick" was the name of a person rather than of a play.

#### GENUS HUMANUM

Performed at Christmas, 1553/4, at Court (Feuillerat, *E. and M.*, 149, 289; Wallace, *E.E.D.*, pp.92-95).

#### GEORGE GRANDERBURYE

"The True Historie of George Granderburye, as played by the Right Hon. the Earl of Oxenforde's Servants. Not printed. See Malone's *Supplement*, i.78" (Halliwell, *D.O.E.P.*, pp.107-108).

Fleay (*B.C.E.D.*, ii.318) observes that *George Granderburye* is merely a mistaken reading of *George Scanderbeg*.

GEORGE SCANDERBEG, THE TRUE HISTORY OF

Entered S.R. July 3, 1601, "as yt was lately playd by the right honorable the Earle of Oxenford his servantes."

Fleay (*B.C.E.D.*, ii.64-65) suggests that Marlowe wrote *The True History of George Scanderbeg*. Gabriel Harvey, in a *Sonet* at the end of his *New Letter of Notable Contents* (*Works*, i.296), writes:

Iesu, (quoth I) is that Gargantua minde  
Conquerd, and left no Scanderbeg behinde?  
Vowed he not to Powles a Second bile?

Fleay observes that Harvey in this same *Sonet* "satirizes Marlowe for having made Paul's work of Tamberlane." He thinks that the passage quoted above indicates surprise that Marlowe had not published *Scanderbeg* as well as *Tamberlane*, and he believes that this play may have been produced before any of Marlowe's extant plays, in 1587. Chambers (*E.S.*, iv.400) sees no adequate reason for ascribing this play to either Marlowe or Nashe.

GINECOCRATIA

Richard Puttenham ascribes this comedy to himself, in *The Arte of English Poesie* (ed. Arber, p.146): "In our comedy *Ginecocratia* the king was supposed to be a person very amorous and effeminate." The author gives a further account of the play (*Ibid.*, pp.146-148).

G. C. Moore Smith (*E.C.E.*, ii.407) maintains that the author of *The Arte of English Poesie* was probably Richard rather than George Puttenham; and Chambers (*E.S.*, iii.470) concurs with this view.

GIRALDO, THE CONSTANT LOVER

By Henry Shirley; entered S.R. September 9, 1653.

GIVE A MAN LUCK AND THROW HIM INTO THE SEA

Entered S.R. July 24, 1600.

In *Biog. Dram.*, ii.265-266 the statement is made that this play was probably by John Lyly. Fleay (*B.C.E.D.*, ii.310) observes that it may be one of the plays revived by the Paul's Boys in 1600.

GODFREY OF BULLOIGNE (Part II) (See JERUSALEM)

Performed by the Admiral's Men, at the Rose, as a new play, July 19, 1594, and from then until September 16, 1595, twelve performances (*H.D.*, i.18-20, 22, 25).

Fleay (*B.C.E.D.*, i.282) identifies Part II of *Godfrey of Bulloigne* with Heywood's *The Four Prentices*, printed in 1615. Greg (*H.D.*, ii.166) notes that the only extant play dealing with the conquest of Jerusalem is *The Four Prentices*. He finds proof of an earlier edition of that play, c. 1610, in Heywood's statement that it was written fifteen or sixteen years before, i.e. c. 1594-5. One month before the first performance of the Admiral's play (June 19, 1594) an interlude entitled *Godfrey of Bulloigne with the Conquest of Jerusalem* was entered S.R. Probably this was Part I, and identical with *Jerusalem*, acted by Strange's Men in 1592. There seems no reason to suppose that *The Four Prentices* had a first part, but perhaps it had a sequel, though the *Jerusalem*, already an old play in 1592, could hardly be by Heywood. In conclusion Greg decides that perhaps we may surmise that *Godfrey of Bulloigne* was later published as *The Four Prentices*, but was called the second part merely to distinguish it from the Strange's and S.R. play, and not with the implication that it was a sequel to *The Four Prentices*. Chambers (*E.S.*, iii.340) disagrees with both Fleay and Greg. He contends that *Godfrey of Bulloigne* was the second part of the play entered S.R. in 1594. This S.R. play from its title left no place for a second part covering the ground that it covered in *The Four Prentices*, which ends with the capture of Jerusalem. Chambers contends that if it is true that Heywood's play, *The Four Prentices*, is as old as 1594, it may be identified with the first part of *Godfrey of Bulloigne*; which in turn may be the *Jerusalem* of 1592. For a discussion of *Godfrey of Bulloigne* as identical with *Jerusalem*, see E. H. C. Oliphant, *The Plays of Beaumont and Fletcher*, pp.175-176.

#### GOOD SPEED THE PLOUGH

Acted by Sussex' Men, at the Rose, as an old play, December 27[26], 1593 and January 5, 1593/4 (*H.D.*, i.16). Entered S.R. March 1, 1600/1.

The phrase was proverbial. Chambers (*E.S.*, iv.400) maintains that the S.R. entry does not necessarily refer to this play, or indeed to a play at all.

#### GOLDEN ASS AND CUPID AND PSYCHE, THE (See CUPID AND PSYCHE)



## GOWRY

Acted by the King's Men, 1604.

Chamberlain writes to Winwood, December 18, 1604 (Winwood, *Memorials of Affairs of State*, ii.41): "The Tragedy of Gowry, with all the Action and Actors hath been twice represented by the King's players. . . But whether the matter or manner be not well handled, or that it be thought unfit that Princes should be played on the Stage in their Life-time, I hear that some great Councillors are much displeased with it, and so 'tis thought shall be forbidden."

Gildersleeve (*G.R.E.D.*, p.100) notes that even the King's Men were at times indiscreet in representing His Majesty upon the stage. The play must have shown the unsuccessful plot of Earl Gowry against King James in 1600.

## GREAT MAN, THE (See THE NOBLEMAN)

By Cyril Tourneur; entered S.R. September 9, 1653.

*The Nobleman or The Great Man* is given as the title of one of the plays destroyed by Warburton's cook (3 *Lib.*, ii.246).

## GRECIAN COMEDY, THE (See THE LOVE OF AN ENGLISH LADY)

Performed by the Admiral's Men, at the Rose, as an old play, October 4[5], 1594, and from then until October 9[10], 1595, twelve performances (*H.D.*, i.20-22, 25).

Hazlitt (*Manual*, p.240) identifies *The Grecian Comedy*, or as it is also called *The Love of a Grecian Lady* (*H.D.*, i.19), with Peele's *The Turkish Mahomet and Hiren the Fair Greek*, 1594, and Henslowe's *Mahomet*, of August, 1594. Greg (*H.D.*, ii.169) thinks that the play may possibly be identified with *The Love of an English Lady*, acted in 1594. He asserts that the identification suggested by Hazlitt is possible, though the sequence of entries does not support it. He notes, moreover, that the German *Tugend und Liebesstreit* founded upon the Apolonius and Silla story may have been based upon the *Grecian Comedy*. Chambers (*E.S.*, iii.462) agrees with Greg's identification of *The Grecian Comedy* with *The Love of an English Lady*.

## GREEK MAID, A PASTORAL OR HISTORY OF A

Performed at Richmond, January 4, 1579, by Leicester's Men; payment for properties (Feuillerat, *Revels*, pp.286, 295, 298;



Wallace, *E.E.D.*, p.221. See also Dasent, *Acts*, xi.21, in which the play is undated, and no sum is mentioned).

Schelling (*E.D.*, i.118) suggests that the play may have dealt with the same subject dramatized in Peele's *Mahomet and Hiren the Fair Greek*.

### GREEKS AND TROJANS

Mentioned by E. Gayton (*Festivous Notes on Don Quixote*, 1654, p.271): "Yet men come not to study at a Play-house, but love such expressions and passages, which with ease insinuate themselves into their capacities . . . if it be on Holy dayes, when Saylor, Watermen, Shoemakers, Butchers and Apprentices are at leisure, then it is good policy to amaze those violent spirits, with some tearing Tragaedy full of fights and skirmishes: As the *Guelphs* and *Guiblins*, *Greeks* and *Trojans*, or the three *London Apprentices*."

Fleay (*B.C.E.D.*, ii.338) writes: "Query Heywood's *Iron Age*." Schelling (*E.D.*, ii.570) dates the play 1625-1642. Perhaps Gayton refers to no particular play but to classical plays in general.

### GRISSELL (See ANTONIO. KINSMEN)

### GUELPHS AND Ghibellines (See GREEKS AND TROJANS)

Schelling (*E.D.*, ii.570) dates the play 1625-1642. Possibly Gayton had no particular play in mind.

### GUIDO

Performed by the Admiral's Men, at the Rose, as a new play, March 19[21], 1597, and from then until April 23, five performances; payment for properties, 1597 (*H.D.*, i.44, 51-52). A tomb and cloak are mentioned in the Admiral's inventories as belonging to *Guido* (*H.P.*, pp.116, 119).

Schelling (*E.D.*, ii.409) suggests that the play probably dealt with the story of Guido Guerra, a thirteenth century leader of the Guelphs in Florence.

### GUISE, THE

Mentioned in 1623 by John Webster in a letter to Sir Thomas Finch, prefixed to *The Devil's Law Case* (*Works*, ed. W. Hazlitt, iii.5): "Some of my other works, as *The White Devil*, *The Dutchess of Malfi*, the *Guise*, and others, you have formerly seen."

A *Guise* is ascribed to Webster as a comedy in Archer's play-list of 1656, and as a tragedy without ascription in Kirkman's lists

of 1661 and 1671 (Greg, *Masques*, p.lxxii); Marston is given as the author in Rogers and Ley's list of 1656. Greg remarks that Webster's play of this name is not known to have been printed. Collier forged the name Webster in an entry in Henslowe's *Diary* (*H.D.*, i.149); over the entry "to bye stamell clloth for a clocke for the gwise" he wrote "Webster." Hazlitt in an introduction to Webster's plays (*Works*, i.lx) suggests that *The Guise* may have been a reconstruction of Marlowe's play, so largely augmented and altered that Webster regarded it as his own. F. V. Lucas (*The Complete Works of Webster*, ii. 321) believes that the play dealt with the assassination of the Duke of Guise, and was perhaps written directly after *The Duchess of Malfi*.

### GULL UPON GULL

Mentioned by Thomas Middleton, *The Mayor of Queenborough*, 1661 (*Works*, ed. Bullen, ii.93):

SECOND PLAY. Your worship shall hear their names and take your choice.

SIM. And that's plain dealing. Come, begin, sir.

SECOND PLAY. *Gull Upon Gull*.

Possibly Middleton invented the title.

### GUSTAVUS, KING OF SWETHLAND

By Dekker; entered *S.R.* June 29, 1660.

Chambers (*E.S.*, iii.304) states that Dekker wrote this play for the Prince's Company, 1604. A play entitled *The King of Swedland* occurs in Warburton's list without ascription (3 *Lib.*, ii.247).

### GUY OF WARWICK

By Dekker and Day; entered *S.R.* January 15, 1620, as *A Play Called the life and Death of Guy Warwicke*; "assigned over" to Langley by Trundle in *S.R.* December 13, 1620. John Taylor, in *The Penniless Pilgrimage*, 1618 (*Old Book Collector's Miscellany*, ii. 67), tells of seeing a performance of *The Life and Death of Guy of Warwick*, played by the Earl of Derby's Men.

Chambers (*E.S.*, iii.289, 304) follows Bullen (Introduction to *The Works of John Day* i.ii) in thinking that the *Guy, Earl of Warwick*, 1661, printed as by "B. J.," is too poor to be the play by Day and Dekker; he therefore considers their play, to which Taylor probably refers, to be lost.

## HAGUE, THE (See THE JEWELER OF AMSTERDAM)

## HAMLET

By Kyd(?); performed at Newington Butts, as an old play, by the Admiral's and Chamberlain's Men, June 9, 1594 (*H.D.*, i.17). Nashe, *To the Gentleman Students of both Universities* (*Works*, iii.315-316) writes: "It is a common practice now a dayes amongst a sort of shifting companions . . . to leaue the trade of *Nouerint*, whereto they were borne, and busie themselves with the indeuours of Art . . . yet English Seneca read by Candlelight yeelds many good sentences . . . and if you intreate him faire in a frostie morning, hee will afford you whole Hamlets, I should say handfulls of Tragicall speeches. . . The Sea exhaled by droppes will in continuance bee drie, and Seneca . . . must needs die to our Stage; which makes his famished followers to imitate the Kidde in Aesop."

Fleay (*B.C.E.D.*, ii.34) would place the date of Kyd's *Hamlet* somewhere between March 29, 1588 and August 23, 1589. Greg (*H.D.*, ii.164) asserts that the play is plausibly assigned to Kyd, but thinks Fleay's limit of date, March 29, 1588, is not sure. Adams (*Hamlet*, pp.340, 346) fixes the dates as "in the summer of 1589," citing evidences from *Fratricide Punished*. Boas (*Works of Thomas Kyd*, p.liv) and McKerrow (*Works of Thomas Nashe*, iv.449-452) discuss the question of the Ur-Hamlet. McKerrow believes that Nashe, in the selection quoted above, is speaking not of one writer, but of a group, probably though not necessarily dramatists. Chambers (*E.S.*, iv.234) though inclined to believe that "noverint" and "Kidde in Aesop" refer to Thomas Kyd, maintains that attempts to trace Kyd elsewhere in the passage amount to little. For the relation of this early *Hamlet* with the German *Fratricide Punished*, see Adams, *Hamlet*.

## HANNIBAL AND HERMES OR WORSE FEARED THAN HURT (Parts I and II)

Part I: By Dekker, Drayton, and Wilson for the Admiral's Men, in July, 1598 (*H.D.*, i.90-91).

Part II: By Dekker and Drayton (*H.D.*, i.94-95).

Greg (*H.D.*, ii.195) notes that the payment to Dekker and Drayton is for Part II, which, though never so called, is clearly distinct from Part I. He further notes that in one of the entries "worse a feared then hurte" was entered as a second title for

*Chance Medley*, and then struck out; in another case the same phrase has been altered from "bad may a mende."

### HANNIBAL AND SCIPIO

By Hathway and Rankins, for the Admiral's Men, in January, 1600/1 (*H.D.*, i.60, 125).

Greg (*H.D.*, ii.216) notes that a play of *Hannibal and Scipio*, by Nabbes, was published in 1637; this may have been based on the Admiral's play.

### HARDICANUTE

Performed by the Admiral's and Pembroke's Men, at the Rose, as an old play, October 20/30 and November 3, 1597 (*H.D.*, i.54). The play is listed as "Hardicanewtes" in the Admiral's inventories (*H.P.*, p.121).

Greg (*H.D.*, ii.186) and Chambers (*E.S.*, ii.156-157) suggest that this was undoubtedly an old play of Pembroke's Men.

### HARDSHIFTE FOR HUSBANDS, OR BILBOE'S THE BEST BLADE

By Samuel Rowley; a comedy, licensed for acting October 29, 1623 (Adams, *Dram. Rec.*, p.26).

### HARRY OF CORNWALL

Performed by Strange's Men, at the Rose, as an old play, February 25, 1591/2, and from then until May 18[20], five performances (*H.D.*, i.13-14). Edward Alleyn, writing to his wife, 1593(?), speaks of "being redy to begin the playe of hary of cornwall" (*H.P.*, p.36).

Fleay (*B.C.E.D.*, ii.312) attempts to identify *Alphonsus, Emperor of Germany* with *Harry of Cornwall*. Greg (*H.D.*, ii.151) observes that the character in *Alphonsus, Emperor of Germany* on whom Fleay bases this identification is not "Harry," but "Richard" of Cornwall.

### HATE AND LOVE (See ANTONIO. KINSMEN)

### HEILDEBRAND, TRAGEDY OF

Mentioned by Malone as a play "not known to have ever been printed" (*Plays and Poems of William Shakespeare*, ii.438).

## HELIOGABALUS, THE LIFE AND DEATH OF

An interlude, entered S.R. June 19, 1594.

Robert Greene, in his preface to *Perimedes the Blacksmith* (*Works*, vii.7-8), writes: "latelie two gentlemen Poets, made two mad men of Rome beate it out of their paper bucklers: & had it in derision, for that I could not make my verses iet vpon the stage in tragicall buskins . . . blaspheming with the mad preest of the sonne." Chambers (*E.S.*, iv. 401) thinks that *Helioabalus* may be the play "on the mad priest of the sun."

## HEMIDOS AND THELAY

Entered S.R. July 22, 1569-July 22, 1570, as *The Ruffull tragedy of Hemidos and Thelay* by Rychard Robynson.

Chambers (*E.S.*, iv.401) suggests that this is probably not a play.

## HENGIST (See VALTEGER)

Performed by the Admiral's Men, at the Rose, as an old play, June 22, 1597 (*H.D.*, i.53).

Fleay (*B.C.E.D.*, ii.104) observes that *The Mayor of Queenborough*, by Middleton, was also called *Hengist, King of Kent*. He believes that Middleton's play is an alteration of *Hengist*, which he takes to be identical with the *Vortiger* or *Valteger*, performed by the Admiral's Men in 1596. There is an entry in the Diary (*H.D.*, i.182) of a payment, for Worcester's Men, to Middleton on October 3, 1602, in earnest of an unnamed play. Fleay (*B.C.E.D.*, ii.91) asks whether this was the altered *Hengist*, afterwards remade as *The Mayor of Queenborough*. Greg (*H.D.*, ii.181) concurs with Fleay's view that *Hengist* and *Valteger* are the same, and imagines that the looseness of plot in *The Mayor of Queenborough* may be due to the fact that the author was working over old materials. Greg, noting (*H.D.*, ii.232) that Fleay writes (*B.C.E.D.*, ii.104): "The King's Men who acted the *Mayor of Queenborough* probably obtained the old play *Valteger* after the Fortune was burned, 1621, Dec.," observes that the King's Men purchased it, then, from the Prince's, late Admiral's Men, and that there is no evidence that it passed through the hands of Worcester's Men. For a further discussion of *Hengist* see E. H. C. Oliphant, *The Plays of Beaumont and Fletcher*, pp.402-404.

## HENRY I, THE LIFE AND DEATH OF

Performed by the Admiral's Men, at the Rose, as a new play, May 26, 1597, and from then until July 1, six performances (*H.D.*, i.52-53).

Greg (*H.D.*, ii.192) suggests that the play may have some connection with *The Famous Wars of Henry I and the Prince of Wales*, by Chettle, Dekker, and Drayton, 1598.

#### HENRY I AND HENRY II

Licensed for acting April 10, 1624, as "The Historie of Henry the First," written by Dampont [Davenport] (Adams, *Dram. Rec.*, pp.27-28); entered *S.R.* September 9, 1653, as *Henry 1 and Henry 2*, by Shakespeare and Davenport; and in Warburton's list as *Henry the First*, by Shakespeare and Davenport (3 *Lib.*, ii.230).

Malone (*Var.*, iii.319) suggests that the play was a revamping of *The Famous Wars of Henry I and the Prince of Wales* by Drayton and Dekker, acted in 1598, and that it was entered, 1660, in the *S.R.* by some "knaveish bookseller" as by Shakespeare.

#### HENRY IV

"The night before the insurrection of the gallant and unfortunate Earl of Essex [February 7, 1601], the play of King Henry IV. (not Shakspeare's piece) was acted at his house" (Malone, *Plays and Poems of Shakespeare*, iii.143).

For an explanation of this title, which was probably only another name for *Richard II*, see Evelyn M. Albright, "Shakespeare's *Richard II*" (*P.M.L.A.*, 1927, xiii.686-720).

#### HENRY V

Performed by the Admiral's Men, at the Rose, as a new play, November 28, 1595, and from then until July 15[20], 1596, thirteen performances (*H.D.*, i.27-28, 30, 42). Properties for the play are listed in the Admiral's inventories (*H.P.*, pp.114, 116, 121).

Greg (*H.D.*, ii.177) notes that Shakespeare's play for the Chamberlain's Men was earlier than this. The older play, entitled *The famous Victories of Henry V*, was entered *S.R.* May 14, 1594, and printed in 1598 as acted by the Queen's Men.

#### HENRY RICHMOND (Part II)

By Wilson, for the Admiral's Men, in 1599 (*H.D.*, i.113). The authorization of payment under Shaa's hand is preserved, dated November 8, 1599 (*H.P.*, p.49).

Greg (*H.D.*, ii.207) notes that no first part of the play is known. On the back of the authorization of payment is the outline of five scenes, presumably forming the first act. Greg gives a complete

discussion of this outline, and observes that there is nothing in it to indicate a second part, but something to suggest a first part. He believes that the play was perhaps intended as a sequel to *Edward IV*.

#### HENRY THE VNA

Mentioned in "Fragments of Documents," transcribed by F. Marcham (*The King's Office of the Revels, 1610-1622*, p.15). For comments on Marcham's transcription see Chambers, *R.E.S.*, i.479.

#### HERCULES (Part I and Part II)

Part I: Performed by the Admiral's Men, at the Rose, as a new play, May 7, 1595, and from then until January 6, 1595/6, eleven performances.

Part II: Performed as a new play, May 23, 1595, and from then until November 25, 1595, eight performances. Slater was paid, May, 1598, for the two parts, and properties were purchased in July and December (*H.D.*, i.22, 24-25, 27, 86, 90, 151). Properties for the plays are listed in the Admiral's inventories, of 1595, and the plays are included among the books in stock (*H.P.*, pp.116-119, 121).

Greg (*H.D.*, ii.175) follows Fleay (*B.C.E.D.*, i.283-4) in stating that the two parts of this play are respectively Heywood's *Silver* and *Brazen Ages*. Fleay thinks that Slater represented the company when the plays were bought from him. Heywood's plays were printed in 1613, without entry, and contain between them the whole story of Hercules. Chambers (*E.S.*, iii.345) states that Fleay and Greg may be right, but the extant text presumably represents the play as given at Court, apparently by the King's and Queen's Men together, on January 12, 1612. He therefore classifies the plays as doubtful or lost (*E.S.*, iv.415).

#### HERETIC LUTHER, THE

A satiric play by "clarks, in the Latyn tonge," about "the herrytyke Lewtar"; performed by the boys of Paul's, November 10, 1527 (*L. & P. Henry VIII*, iv. 3. pp.1604-1605; Hall, *Chron.*, p.735).

#### HERMOPHUS

By George Wilde; performed between 1634 and 1638, at Oxford (*A. à Wood, Athen. Oxon.*, iii.720). "Several times acted, but never printed. A Latin Comedy" (Fleay, *B.C.E.D.*, ii.275). Another title is *Kermophus*.



## HERPETULUS, THE BLUE KNIGHT AND PEROBIA

Performed January 3, 1573, at Whitehall, by Lord Clinton's Men (Feuillerat, *Revels*, pp.193, 199; Wallace, *E.E.D.*, p.215. See also Dasent, *Acts*, viii.178, in which the play is dated "Christmas," and the warrant January 10; Chambers, *M.L.R.*, ii.5, in which the play is dated "Christmas").

## HESTER AND AHASUERUS

Acted by the Admiral's and Chamberlain's Men, at Newington Butts, as an old play, June 3[5] and 10[12], 1594 (*H.D.*, i.17).

Fleay (*B.C.E.D.*, ii.300) writes: "Query *Godly Queen Hester*," 1561; but Greg (*H.D.*, ii.163) states that there is no reason for connecting this play with the interlude of *The Godly Queen*, or with the dramatic trifle included in 1673 in Kirkman's *Wits*. He would identify it with a "hypothetical English original" of the German comedy, *Von der Königin Esther und boffärtigen Haman*, included in the 1620 collection of German dramas (Herz, *E.Sch.*, p.111).

## HIGHWAY TO HEAVEN, THE

Mentioned by Robert Greene, *A Groats-worth of Wit*, 1596 (*Works*, xii.131-132): "The twelue labors of *Hercules* haue I terribly thundred on the stage, and placed [played?] three scenes of the deuill on the highway to heauen."

## HISTOIRE ANGLOISE CONTRE LA ROINE D'ANGLETERRE

Winwood writes to Cecil from Paris, July 7, 1602 (Winwood, *Memorials of Affairs of State*, i.425): "Upon Thursday last, certain Italian comedians did set up upon the corners of the Passages in this Towne, that that afternoone they would plaie L'Histoire Angloise contre la Roine d'Angleterre. . . The Chancellier did send for the Lieutenant Civill . . . and gave him Commandment to inhibit the Play: which was done."

## HIT NAIL O' THE HEAD

Mentioned in the tragedy of *Sir Thomas More*, 1590 (Shak. Soc., p.55).

Fleay (*B.C.E.D.*, ii. 378) identifies the play with *The Marriage of Wit and Wisdom*. Schelling (*E.D.*, ii.573) dates *Hit Nail o' the Head*, 1560. Chambers (*E.S.*, iii.437) thinks that Fleay's identification is strange, since *The Marriage of Wit and Wisdom* is named in the list of plays in *Sir Thomas More* as quite distinct from *Hit Nail o' th' Head*.



## HOLOPHERNES (of 1556)

Said to have been acted in Shrovetide, 1556, at Hatfield House.

Nichols (*Progresses Elizabeth*, i, "The Princess Elizabeth at Ashridge, in the Tower, at Woodstock and at Hatfield," p. 19) gives the following account: "And the next day the play of *Holophernes*. But the queen percease mysliked these folliries, as by her letters to Sir Thomas Pope hit did appear, and so their disguisings were ceased."

Blakiston, "Thomas Warton and Machyn's Diary," (*Eng. Hist. Review*, xi.282 ff.) proves quite conclusively that this account in Nichols is a forgery.

## HOLOPHERNES (of 1572)

"Among the Additional MSS. in the British Museum, is a Catalogue of the Bailiffs of Derby . . . with incidental memoranda, among which is the following:—'1572. In this year Holofoernes was played by the Townsmen'" (Collier, *H.E.D.P.*, i.xxi).

## HONORABLE LIFE OF THE HUMOROUS EARL OF GLOUCESTER WITH HIS CONQUEST OF PORTUGAL

By Wadeson, for the Admiral's Men, June to July, 1601 (*H.D.*, i.133, 138, 144).

Fleay (*B.C.E.D.*, ii.266) suggests that since the humorous Earl of Gloucester is a character in *Look About You*, published in 1600, the *Honorable Life* is a sequel; Greg (*H.D.*, ii.218) concurs with Fleay's suggestion.

## HONOUR OF YOUNG LADIES, THE (See THE LOVESICK MAID)

## HONOUR IN THE END

Licensed for acting May 21, 1624, for the Palsgrave's Men (Adams, *Dram. Rec.*, p.28).

Adams notes that in *Naps Upon Parnassus*, 1658, and *Wit and Drollery*, 1661, the play is advertised as being in the press; since, however, it does not appear in the later catalogues of plays it presumably was not printed. Fleay (*B.C.E.D.*, ii.326, 386) refers to the play as *Humour in the End*.

## HONOUR OF WOMEN, THE (See THE SPANISH VICEROY)

Licensed for acting May 6, 1628 (Adams, *Dram. Rec.*, p.31); included among the Warburton burnt plays (3 *Lib.*, ii.245).

Malone (*Var.*, iii.230) writes: "I suspect that this was the original name of *The Maid of Honour*, which was printed in 1631, though not entered for the stage in Sir Henry Herbert's book." Adams observes that the King's Men had performed *The Spanish Viceroy* in 1624 without license, and that possibly the play now received its official license under a new name. It is, however, possible that the publisher was trying to smuggle two separate plays through for a single fee.

#### HOT ANGER SOON COLD

By Chettle, Jonson, and Porter, for the Admiral's Men, August, 1598 (*H.D.*, i.93).

#### HOUSE IS HAUNTE[D], THE

Mentioned in "Fragments of Documents" transcribed by F. Marcham (*The King's Office of the Revels, 1610-1622*, p.11). For comments on Marcham's transcription see Chambers, *R.E.S.*, i.479.

#### HOW A MAN MAY PLEASE HIS WIFE

By Richard Gunnel; licensed as *The way to content all women, or how a man may please his wife*, April 17, 1624, for the Palsgrave's Men, at the Fortune (Adams, *Dram. Rec.*, p.28).

#### HOW TO LEARN OF A WOMAN TO WOO

Acted at Court, December 30, 1604, by the Queen's Men, before King James, according to the questioned Revels' Account (Cunningham, *Revels*, pp. xxxvi, 204).

Fleay (*B.C.E.D.*, i.291-292) conjectures that this play may be identical with *The Wise Woman of Hogsdon*, 1604. For a discussion of the genuineness of the Revels' Account see S. Tannenbaum, *Shakespeare Forgeries*, pp.58-62, 66, 75. Tannenbaum believes that Fleay's identification of *How to Learn of a Woman to Woo* with *The Wise Woman of Hogsdon* has nothing to support it.

#### HUNGARIAN LION, THE

By Richard Gunnel; licensed for acting, December 4, 1623, for the Palsgrave's Men, at the Fortune (Adams, *Dram. Rec.*, p.26).

#### HUNTING OF CUPID, THE

By Peele; entered *S.R.* July 26, 1591.

Chambers (*E.S.*, iii.462) states that the play—which he thinks probably was a play—was printed, since Drummond of Haw-

thornden includes jottings from *The Huntinge of Cupid* "by George Peele of Oxford Pastoral" amongst others from "Bookes red anno 1609 by me," and so makes it possible for us to identify extracts from *England's Parnassus*, 1600, and *England's Helicon*, 1600, which are ascribed to Peele, as from *The Hunting of Cupid*. Greg (M.S.C., i.307 ff.) has collected the few fragments that are extant, and discusses the play, for he regards it as such, at some length.

#### HUON OF BORDEAUX (See THE FAIRY KNIGHT)

Performed by Sussex' Men, at the Rose, as an old play, December 28[27], 1593, January 3 and 11, 1593/4 (H.D., i.16).

In Thomas Dekker's *Satiromastix*, 1601 (Jonson's *Poetaster* and Dekker's *Satiromastix*, ed. Penniman, p.347) one of the characters says: "out crow him; art hardy, noble Huon?" Perhaps the reference is to this play. Fleay (B.C.E.D., i.232) suggests that Ford and Dekker's *The Fairy Knight*, licensed 1624, may be *Huon of Bordeaux*. Greg (H.D., ii.158) notes that the only known edition of the romance *Huon of Bordeaux* during this period is dated 1601, but earlier editions may have perished. Chambers (E.S., iii.304) thinks that Fleay has nothing but the names to go on in suggesting the identification of *Huon* with *The Fairy Knight*.

#### HYMEN'S HOLIDAY, OR CUPID'S VAGARIES

By William Rowley; acted February 24, 1612, by the Duke of York's Players according to the questioned Revels' Account (Cunningham, *Revels*, p.211); licensed August 15, 1633 (Adams, *Dram. Rec.*, p.35); performed at Whitehall, December 16, 1633 (Adams, *Dram. Rec.*, p.53). Stopes ("Fellows and Followers," *Jahrbuch*, xlv.101) gives the order of August 10, 1639, which confirmed Beeston's company in the possession of *Cupid's Vagaries*.

In the Revels' Account, and in Herbert's Account of the licensing of the play, it is called *Hymen's Holiday*; in the record of the performance at Whitehall, the double title is given. Fleay (B.C.E.D., ii.95) asserts that though this play has long been ascribed to Samuel Rowley, it was William Rowley who belonged to the Duke of York's Men in 1612, and who wrote the play. S. Tannenbaum (*Shakspeare Forgeries*, pp.22-23, 35, 58-62) maintains that the Revels' Account is forged.

#### ILL BEGINNING HAS A GOOD END, AN (See A BAD BEGINNING MAKES A GOOD ENDING)

By Ford; a comedy, entered S.R. June 29, 1660.

Fleay (*B.C.E.D.*, ii.328) identifies this play with *The London Prodigal*, 1605.

IMPATIENT GRISSELL

Listed by Archer, 1656, as a comedy. "No such piece is known" (Greg, *Masques*, p.lxxvi).

INVISIBLE KNIGHT, THE

Mentioned by Shirley, *Bird in a Cage*, 1633 (*Dramatic Works*, ed. Gifford and Dyce, ii.397): "Sir, if you can assure us this invisible walking,—for we are not so ignorant as we seem, we have seen the play of the Invisible Knight."

IPHIGENIA (of 1571)

Performed December 28, 1571, by the Children of Paul's, before the Queen. (Feuillerat, *Revels*, p.145; Wallace, *E.E.D.*, p.213. See also Dasent, *Acts*, viii.62, in which the warrant is dated January 12, and the performance January 1; Chalmers, *Apology*, p.360, in which the warrant is dated January 12, 1572/3, and the performance January 1.)

IPHIGENIA (of 1579)

By Peele, *c.* 1579; probably written at Oxford.

A. H. Bullen (*Works of George Peele*, i.xvii-xviii) states that a lost translation of one of the two *Iphigenias* of Euripides is known only by some laudatory verses of Dr. Gager, entitled *In Iphigeniam Georgii Peeli Anglicanis versibus redditam*. A translation of the section of these verses which mentions the play is as follows: "If Euripides were living, he would think that he owed his fame to you; Iphigenia herself would render thanks to you. Continue, I pray you, to lay under obligations to yourself the poets of old."

IPHIS AND IANTHE

Entered *S.R.* June 29, 1660, as by William Shakespeare.

IRISH GENTLEMAN, THE

Among the *Poems* of Shirley (*Works*, ed. A. Dyce, vi.491) occurs the prologue to *The Irish Gentleman*. Dyce, in a note observes: "There cannot, I think, be the slightest doubt that 'Irish Gent' is the name of a play, though no such piece has come down to us."

## IRISH KNIGHT, THE (See CUTWELL)

Performed February 18, 1577, at Whitehall, by the Earl of Warwick's Men (Feuillerat, *Revels*, pp.270, 276, 277; Wallace, *E.E.D.*, p.219).

Fleay (*B.C.E.D.*, ii.289 and *Stage*, p.36) identifies *The Irish Knight* with *Cutwell*; but Chambers (*E.S.*, ii.281) suggests that since *Cutwell* may have merely been rehearsed, Fleay's identification is untenable. Feuillerat (*Ibid.*, p.461) notes that "one Mariano d'Irlanda (together with his father the king of Ireland) plays a part in Chaps. 48-52 of the *Historio del Nobile & Valoroso Cavaliero Felice Magno*. He may have been the hero of the play."

## IRISH REBELLION, THE

By John Kirke; licensed for acting, June 8, 1642 (Adams, *Dram. Rec.*, p.39).

Halliwell (*D.O.E.P.*, p.129) states that "a play with this title was acted about 1623; but is not now known."

## ISLE OF DOGS, THE

Performed by Pembroke's Men, near the end of July, 1597, as a new play, at the Swan (Adams, *S.P.*, pp. 170-174).

Two forgeries are found in the *Diary* in connection with the play (*H.D.*, i.57, 62). Thomas Nashe, *Lenten Stuff*, 1599 (*Works*, iii.154) states: "The Importunate imperfite Embrion of my idle houres, the *Isle of Dogs* before mentioned, breeding unto me such bitter throwes in the teaming as it did . . . I was so terrified with my owne encrease . . . that it was no sooner borne but I was glad to run from it." In Dasent (*Acts*, xxvii.338, xxviii.33) is given an order for the commitment to prison of some of the actors and playwrights connected with the play, as well as an order for the release of Spencer, Shaw, and Jonson.

For further accounts of the play see E. Chambers, *M.L.R.*, iv.407, 511; R. McKerrow, *The Works of Thomas Nashe*, v.29; C. Wallace, *Englische Studien*, xliii.340-395; and E. Chambers, *E.S.*, iii.453-455.

## ISLE OF WOMEN, THE (See THE FOUNT OF NEW FASHIONS)

By Chapman, for the Admiral's Men, in 1598; payment is recorded in the *Diary* on June 15, 1595 (*H.D.*, i.88).

Greg (*H.D.*, ii.194) notes that payment was made to Chapman not in 1595, as recorded in the *Diary*, but in 1598; and the title of

the play is not, as it has been quoted, *The Will of a Woman*, but *The Isle of Women*.

ITALIAN NIGHT-PIECE, THE, OR THE UNFORTUNATE PIETY

By Massinger; entered S.R. September 9, 1653.

Fleay (*B.C.E.D.*, i.225) notes that in Warburton's list of burnt plays (3 *Lib.*, ii.231) *The Italian Night Piece* is the only title given. Fleay believes that this was undoubtedly some revamped play, and identifies it with *The Double Marriage* by Fletcher and Massinger. He believes (*B.C.E.D.*, i.210) that innumerable allusions to Ferrant in *The Double Marriage* as the "tyrant" almost justify a further identification with *The Tyrant* by Massinger, entered S.R. 1660, "which is generally, without sufficient reason, considered to be the same as *The King and the Subject*."

ITALIAN TRAGEDY, THE (See THE ITALIAN TRAGEDY OF —)

By Wentworth Smith, for Worcester's Men, in March, 1602/3 (*H.D.*, i.189, 190).

ITALIAN TRAGEDY OF —, THE

By Day, for the Admiral's Men, 1599-1600; the entry reads: "Lent unto John Daye . . . in earnest of his Boocke called the etalyan tragedie of — the some of 40s." (*H.D.*, i.117).

Fleay (*B.C.E.D.*, ii.250) identifies Wentworth Smith's *Italian Tragedy* of 1603 with Chettle's *The Orphan's Tragedy* of 1599; and (*Ibid.*, i.106) Day's *The Italian Tragedy* of — with *The Orphan's Tragedy*. Greg (*H.D.*, ii.208) believes that *The Orphan's Tragedy* and Day's "nameless Italian tragedy" are the same, forming half of the *Two Lamentable Tragedies* printed as by Yarrington in 1601. He also maintains that Day's *Italian Tragedy* has no connection with Smith's play of the same name (*Ibid.*, pp.210, 234). Greg later concludes that Yarrington's play was written not later than 1598, and hence could not have been an amalgamation of *Beech's Tragedy* and *The Orphan's Tragedy* of 1599-1600 (*M.L.R.*, xiii.101).

JACK AND JILL

Performed during the season from July 14 to March 3, 1567/1567-8, before the Queen (Feuillerat, *Revels*, p.119).

## JEALOUS COMEDY, THE

Performed by Strange's Men, at the Rose, as a new play, January 5, 1592/3 (*H.D.*, i.15).

Malone (*Var.*, iii.299) states: "R. at the gelyous comedye (*Julian of Brentford*) the 5 of Jeneuary, 1592, 44s." Collier (*Henslowe's Diary*, p.29) remarks that Malone's conjecture that "the gelyous comedy" was founded upon Julian of Brentford's testament is incorrect, since the latter piece of indecency could not have formed a play. Fleay (*B.C.E.D.*, ii.184-185, and *Stage*, pp.38, 112) suggests that this play is very likely the original piece underlying *The Merry Wives of Windsor*. Greg (*H.D.*, ii.156) disagrees with Fleay, identifying *The Jealous Comedy* with "the comedy of cosmo," acted a few days later. J. D. Wilson (*The Merry Wives of Windsor*, pp.xxii-xxvii) discusses the play in detail. He concludes that the folio of *The Merry Wives* "derives from a play by Shakespeare, written under royal command 1598"; Shakespeare's play was improvised upon a jealous comedy picturing middle-class London life; it was dated about 1593, and had "a high-falutin Euphuistic lover for its victim." Adams (*A Life of William Shakespeare*, p.233) concurs with Wilson's view. R. C. Rhodes (*T.L.S.*, May 1924, p.322) disagrees with the view that *The Jealous Comedy* was identical with *The Comedy of Errors*, nor does he believe that *The Jealous Comedy* was altered into *The Merry Wives*.

## JEPHTHAH

By Dekker and Munday, for the Admiral's Men, 1602. Payment is made for wine "when they Read the play"; and for properties (*H.D.*, i.166, 168). *Jeptha, Judg of Israel* is among the plays for the licensing of which money was owing, 1602 (*H.P.*, p.59).

## JEPHTHES

A Latin play, by John Christopherson, before 1558.

T. Tanner, in an account of Christopherson's life in *Bibliotheca Britannica*, 1748, states: "scripsit Tragoediam Jephthe ex xi. cap. Judicum, primo Graece, deinde Latine. Pr[incipium] ded[icationis] Lat[inae] regi Henr. viii" (Boas, *U.D.*, p.45). Boas notes that this is our sole source of information that Christopherson wrote a Latin as well as a Greek *Jephthes*. The Greek play is extant.

## JERONYMO, THE COMEDY OF (See DON HORATIO)



# JERUSALEM

Performed by Strange's Men, as an old play, March 22, and April 25, 1591/2 (*H.D.*, i.13-14).

Greg (*H.D.*, ii.155) states that though Legge wrote *The Destruction of Jerusalem*, which was evidently printed since it appears in Archer's catalogue of 1656, the play referred to above is more likely to have been a "Conquest of Jerusalem," and may be connected with Heywood's *Four Prentices*.

# JESUIT'S COMEDY, THE

Performed in October, 1607, at the Jesuit College of Lyons; entered S.R. October 14, 1607.

Walter Yonge (*Diary*, 1604-1628, ed. Roberts, p.15) describes the play at length. He mentions the fact that there were one hundred actors, who attempted to present the story of the Last Judgment Day. Popes, together with the kings and emperors who upheld them, were placed in heaven; Calvin, Luther, and other Protestants, including Queen Elizabeth, were condemned. At the close of his account he states: "As soon as all these things were ended . . . there suddenly came such great darkness, with thunder and lightning, that the three resembling the Trinity, and the abbes, were stricken with the hand of the Lord, and it was never known what became of them."

Chambers (*E.S.*, iv.401) believes that the S.R. entry refers probably only to a narrative of this famous performance.

# JEW, THE

Mentioned by Stephen Gosson, *The Schoole of Abuse*, 1579 (Shak. Soc., p.30): "The Jew, and Ptolome, showne at the Bull; the one representing the greedinesse of worldly chusers, and bloody mindes of usurers . . . neither with amorous gesture wounding the eye, nor with slovenly talke hurting the eares of the chaste hearers."

Fleay (*Stage*, p.40) identifies *The Jew* with *The Three Ladies of London*, by R. W., c. 1581, since in the latter play Gerontus, a Jew of Venice, is the chief character; but Chambers (*E.S.*, ii.380) observes that the date renders this identification hazardous.

# JEW OF VENICE, THE (See THE FRENCH DOCTOR)

By Dekker; entered S.R. September 9, 1653.

Fleay (*B.C.E.D.*, i.121) and Greg (*H.D.*, ii.170) suggests that *The Jew of Venice* was the source of the German play *Josephus, Jude von Venedig*, printed in 1884.



## JEWELER OF AMSTERDAM, THE, OR THE HAGUE

By Nathan Field, Fletcher, and Massinger; entered S.R. April 8, 1654.

Fleay (*B.C.E.D.*, i.202) notes that the play was no doubt founded on the murder of Wely, the jeweler at the Hague, and was produced soon after that murder occurred.

## JEWISH GENTLEMAN, THE

By Richard Brome; entered S.R. August 4, 1640.

## JOAN AS GOOD AS MY LADY

By Heywood, for the Admiral's Men, February, 1598/9 (*H.D.*, i.102).

Fleay (*B.C.E.D.*, i.298) suggests that *A Maidenhead Well Lost*, printed in 1634, is an alteration of *Joan as Good as my Lady*. He also suggests that there is an allusion to this play in Heywood's *If You Know Not Me*, 1606 (*Shak. Soc.*, p.132): "Joan's as good as this French lady"; and in Glapthorne's *The Lady Mother*, 1635 (*Old English Plays*, ii.134): "Jone's as good as my lady in the dark wee me." Greg (*H.D.*, ii.201) does not feel that the title seems appropriate to the extant play, *A Maidenhead Well Lost*; but Fleay's identification is not impossible. The phrase was proverbial.

## JOB, THE HISTORY OF

Mentioned in Warburton's list of burnt plays as "*The His. of Jobe* by Rob. Green" (3 *Lib.*, ii.231).

Greg (3 *Lib.*, ii.231 ff.) believes that "Rob. Green" is very likely the same as Sr. Rob. le Green, i.e. Le Gryes, who wrote *Nothing Impossible to Love*. The play appears only in Warburton's list. Radcliffe wrote a play called *Job's Afflictions* (*De Iobi Iusti Afflictionibus*) in the early part of the sixteenth century.

## JOCONDA AND ASTOLSO

By Dekker; entered S.R. June 29, 1660; included in Warburton's list of burnt plays (3 *Lib.*, ii.231).

Chambers (*E.S.*, iii.304) observes that Dekker wrote the play for the King's Men in 1604.

## JOHN OF GAUNT, THE FAMOUS HISTORY OF, WITH HIS CONQUEST OF SPAIN

Entered S.R. May 14, 1594.

Fleay (*B.C.E.D.*, ii.309) suggests that *The Famous History of John of Gaunt* was probably the foundation of *The Conquest of Spain*

by *John of Gaunt*, written by Hathway and Rankins in 1601. But Chambers (*E.S.*, iv.401) suggests that the *S.R.* entry for May 14, 1594, may be of a chapbook rather than a play, and that this chapbook may have been the source for the play of 1601.

### JOSEPH'S AFFLICTIONS

Recorded in Archer's play-list, 1656, as an interlude, and in Kirkman's lists, 1661 and 1671 (Greg, *Masques*, p.lxxix). The title may be a misprint for *Job's Afflictions*, a play by Radcliffe, which was probably never printed. There was an ancient poem, entitled *The tragedious Troubles of the most chaste and innocent Joseph, son to the most innocent Patriarch Jacob*, written by William Forrest, which might have been mistaken for a play (*Biog. Dram.*, ii.349).

### JOSHUA

By Samuel Rowley, for the Admiral's Men, in September, 1602 (*H.D.*, i.171).

Fleay (*B.C.E.D.*, i.33) asserts that William Bourne aided Rowley in writing *Joshua*.

### JUDAS

By Haughton, for the Admiral's Men, in May, 1600; final payments to Bird and Rowley in December, 1601; payment for properties in January, 1601/2 (*H.D.*, i.122, 151, 152).

Greg (*H.D.*, ii.214) notes that the set of entries for the *Judas* by Bird and Rowley, 1601, probably refer to the same play. Chambers (*E.S.*, ii.173, 178) classifies Haughton's production as distinct from that of Bird and Rowley, though he thinks that the 1600 play may have been a basis for that of 1601.

### JUDGE, THE

By Massinger; *The Judge* was acted by the King's Men, June 6, 1627 (Adams, *Dram. Rec.*, p.31); it is included in the King's Men repertory of 1641 (Stopes, "Fellows and Followers," *Jahrbuch*, xlv.104-105). *The Judge or Believe as you list* was entered *S.R.* September 9, 1653; it is included in Warburton's list of burnt plays as a comedy (3 *Lib.*, ii.231).

Hazlitt (*Manual*, p.123) inquires: "Was this an alteration of *Jephtha*?" Fleay (*B.C.E.D.*, i.208) suggests that *The Judge* had been published under another title, very likely as *The Fatal Dowry*, 1632; if this is true, the original play may have been by Field alone, and the "reformation" by Massinger. Adams observes that

since no judge appears in *Believe as You List*, we may imagine that the publisher was trying to smuggle two plays in for a single fee.

#### JUGURTH (See JUGURTHA)

Mentioned by E. Gayton, *Festivous Notes on Don Quixote*, 1654, p.271: "I have known upon one of these Festivals, but especially at *Shrovetide* where the Players have been appointed, notwithstanding their bills to the contrary, to act what the major part of the company had a mind to; sometimes *Tamerlane*, sometimes *Jugurth*."

Perhaps the play which Gayton mentioned is Boyle's *Jugurtha*.

#### JUGURTHA

By William Boyle, for the Admiral's Men in February, 1599/1600 (*H.D.*, i.118). Licensed May 3, 1624, as *Jugurth*, *King of Numidia* (Adams, *Dram. Rec.*, p.28).

Adams notes that elsewhere Chalmers writes (*S.A.*, p.203): "On the 3d of May, 1624, Sir Henry Herbert states that he had licensed without a fee, *Jugurth*, an old play, allowed by Sir George Bucke, and *burnt, with his other books*."

#### JULIAN THE APOSTATE (of 1556)

By Thomas Ashton; performed at Shrewsbury.

G. C. Moore Smith in his introduction to Abraham Faunce's *Victoria (Materialien zur Kunde*, xiv) states that a series of Ashton's plays were acted on ground now known as "The Quarry" at Shrewsbury. Smith quotes Philipps (*History of Shrewsbury*, 1779, p.200): "Mr. Aston's first playe. . . was acted perhaps as early as 1561 . . . a third, *Julian the Apostate* in 1566." Chambers (*E.S.*, iii.210) states that a local chronicle assigns the play to 1556.

#### JULIAN THE APOSTATE (of 1596)

Performed by the Admiral's Men, at the Rose, as a new play, April 29, 1596, and May 10 and 20 [21] (*H.D.*, i.30).

#### JULIUS CAESAR (of 1562)

Performed at Court, February 1, 1562.

Henry Machyn (*Diary*, ed. Nichols, p.276) writes: "The furst day of Feybruary at nyght . . . dyvers goodly men of armes in gylt harnes, and Julyus Sesar played."

Nichols (*Machyn's Diary*, pp.276, 389) suggests that the word "played," which has been added in another hand, may be "an imitation and not contemporary." He thinks that perhaps no play was performed beyond the personation of Julius Caesar among the men of arms "in the cavalcade, like one of the 'men in armour' in my Lord Mayor's show."

#### JULIUS CAESAR (of 1582)

"Geddes, Dr. (Latin) 1. *Julius Caesar*, acted at Christ Church, Oxford, 1582" (Fleay, *B.C.E.D.*, i.244). Schelling (*E.D.*, ii.21) also mentions this play.

Evidently Fleay and Schelling refer here to the play of *Caesar Interfectus* performed at Christ Church, 1581/2, by Richard Eedes. Fleay mentions a "Dr. Richard Eades," but states that even the names of the plays that he wrote are lost (*B.C.E.D.*, i.162).

#### JULIUS CAESAR (c. 1620)

A Latin play entitled *Julius Caesar*, by Thomas May, reported in *Biog. Dram.*, Part II, i.503, as in the possession of Stephen Jones, exists, if it still does exist, only in manuscript (T. M. Parrott, "The Academic Tragedy of Caesar and Pompey," *M.L.R.*, v. 435-444).

The play was probably written c. 1620; and there seems to be no record of its existence at present.

#### JULIUS CAESAR

A tragedy, acted at Trinity Hall, Oxford, by the students. The play is undated (*Ret. Review*, xii.8). T. M. Parrott, "The Academic Tragedy of Caesar and Pompey" (*M.L.R.*, v.435-444) identifies the play with the extant drama, *Caesar's Revenge*, entered S.R. 1606, and published without date. Chambers (*E.S.*, iv.4) maintains that there is no traceable connection between the two plays.

#### JULIUS ET GONZAGA

By Samuel Bernard; performed 1616/7, in the President's house, at Magdalen College, Oxford (L. B. Morgan, "The University Drama," *Jahrbuch*, xlvii.78).

#### JUNO AND DIANA

Performed 1565, at Court, before the Queen and Guzman de Silva, Spanish Ambassador to England.

De Silva writing to the King of Spain, March 12, 1565 (C.S.P., *Spanish*, 1558-1567, p.404) states: "When this supper was ended we went to the Queen's rooms and descended to where all was prepared for the representation of a comedy in English. . . The plot was founded on the question of marriage, discussed between Juno and Diana, Juno advocating marriage, and Diana chastity. Jupiter gave a verdict in favor of matrimony after many things had passed on both sides in defence of the respective arguments. The Queen turned to me and said, 'This is all against me.'"

#### KEEP THE WIDOW WAKING (See THE LATE MURDER IN WHITE CHAPEL)

#### KING AND SUBJECT, THE

By Massinger; licensed to be acted by the King's Men, "the reformations most strictly observed, and not otherwise," June 5, 1638. Herbert notes that King Charles objected to a certain portion of the play with the remark: "This is too insolent, and to bee changed" (Adams, *Dram. Rec.*, p.38).

Fleay (*B.C.E.D.*, i.211) attempts to identify *The Tyrant*, entered S.R. 1660, with *The Double Marriage* by Fletcher and Massinger, 1620, and later (*B.C.E.D.*, i.229) with *The King and Subject*. Phelan (*Anglia*, ii.47), after identifying *The Tyrant* and *The Second Maiden's Tragedy*, states that *The Tyrant* had been licensed in 1611, and therefore could not have been *The King and Subject*.

#### KING EBRANKE

"In 1589 *King Ebranke with all his Sons* was shown before the Earl of Derby in Chester, at the High Cross" (Chambers, M.S., ii.356, citing Rupert Morris, *Chester in the Plantagenet and Tudor Reigns*, p.322).

#### KING LUD

Performed by Sussex' Men, at the Rose, as an old play, January 18, 1593/4 (*H.D.*, i.16).

Greg (*H.D.*, ii.159) notes that according to Holinshed, Lud came to the throne of Britain in 72 B.C., and was noted for his reform of the laws and the building of Ludgate.

#### KING OF FAIRIES, THE

Mentioned by Thomas Nashe, *To the Gentleman Students of Both Universities* (Works, iii.323-324): "Sundry other sweete

Gentlemen I doe know, that haue vaunted their pennes in priuate deuices, and tricked vp a company of taffata fooles with their feathers, whose beauty if our Poets had not peecke with the supply of their periwigs, they might haue antickt it vntill this time vp and downe the Countrey with the King of Fairies." Also mentioned by Robert Greene, *A Groats-worth of Wit (Works, ii.131)*: "Nay then, said the player, I mislike your judgement: why, I am as famous for Delphrigus, and the king of Fairies, as euer was any of my time."

#### KING OF SCOTS, THE TRAGEDY OF THE

Performed during the season from July 14 to March 3, 1567/1567-8, before the Queen (Feuillerat, *Revels*, p.119).

Fleay (*B.C.E.D.*, ii.25) states that the play is anonymous, and was presented by an unknown company. Mrs. Stopes, in *The Athenaeum* for March 31, 1900, pp.410-412, observes that *The King of Scots* is the first recorded performance after Hunnis' appointment, and the earliest mentioned "tragedy" presented by "the children"; she believes that a warrant (Wallace, *E.E.D.*, p.212), dated at Westminster March 3, 1567, for presenting a Tragedy before the Queen "this Shroftyde," refers to *The King of Scots*. She further conjectures that this early tragic drama may have been based on the death of Darnley in 1566, or was perhaps the story of some earlier king such as Macbeth. She suggests Hunnis as the author.

#### KING STEPHEN, THE HISTORY OF

Ascribed to Shakespeare; entered S.R. June 29, 1660.

#### KING'S MISTRESS, THE

Entered S.R. September 9, 1653.

#### KNAVE IN PRINT, THE, OR ONE FOR ANOTHER

By William Rowley; entered S.R. September 9, 1653.

Fleay (*B.C.E.D.*, ii.103, 107) lists *The Knave in Print* as a King's Men play, 1622-1623.

#### KNAVES, THE (Parts I and II)

Performed before the Count Palatine and the Lady Elizabeth, by the Prince's Company, March 2, and 5, 1613 (Cunningham, "Plays at Court, Anno 1613," *Shak. Soc. Papers*, ii.123-124). In

Cunningham, *Revels*, pp. xlii-xliii, the title and date of the performance are not given. In Chambers (*E.S.*, iv.127) the date of 2 *The Knaves* is given as March 10.

#### KNIGHT IN THE BURNING ROCK, THE

Performed March 1, 1579, at Whitehall, by the Earl of Warwick's Men; payment also for properties (Feuillerat, *Revels*, pp. 303, 306-310; Wallace, *E.E.D.*, p. 221).

#### KNIGHT OF RHODES, THE

Mentioned in *Merry Conceited Jestes of George Peele* 1627 (*Works*, ii.389). The story is told of Peele's having gone with some companions to a certain town, where he promised the mayor to give a performance of "a certain history of *The Knight of Rhodes*." The audience gathered, their money was collected at the door. George took the money, and spoke the following prologue:

A trifling toy, a jest of no account, perdy;  
The knight, perhaps you think for to be I:  
Think on so still, for why you know that thought is free:  
Sit still awhile, I'll send the actors to ye.

The account continues: "Which being said . . . downstairs goes he, gets to his horse, and so with forty shillings to London; leaves the players to answer it."

J. Schick (*Archiv*, xc.179) suggests that the title, *The Knight of Rhodes*, would apply to *Soliman and Perseda*, entered S.R. 1592, of disputed authorship, although the title may be a fictitious one, since no one would assume all recorded of Peele in *The Merry Conceited Jestes* is to be taken as fact.

#### KNOT OF FOOLS, A

Performed 1612/1612-3, by the King's Company, before Prince Charles, Lady Elizabeth, and the Prince Palatine (Cunningham, "Plays at Court, Anno 1613," *Shak. Soc. Papers*, ii.124; in Cunningham, *Revels*, p.xliii, and Stopes, *Burbage*, p.255, the warrant appears without titles).

#### KNOT OF KNAVES, A

Mentioned in *Histrionastix*, 1610 (*The School of Shakespeare*, ii.22):

INCLE. What parts would best become us (sir) I pray?

BELCH. Faith, to play Roagues, till we be bound for running away.

POST-HAST. Content: Scrivener, hol You must tye a knott of Knaves together.



LADY AMITY

Mentioned by Francis Beaumont.

E. L. J. Scott (*Athenæum*, January 27, 1894, p. 115) states that in Sloane MS. 1709, f. 13 is to be found a grammar lecture by Beaumont, delivered in the hall of the Inner Temple during the Christmas revels. Beaumont rails at the young students' "pronunciation of vile speeches in vile plotes for want of experience in the first Christmas of his Studentship, as might be most playnly perceived, in this ill-instructed hall the last Christmas in the most podderly plotted shew of *Lady Amity*." Chambers (*E.S.*, iii. 215) notes that since Beaumont entered the Inner Temple in 1600, the play presumably was acted after that date.

LADY BARBARA

Performed December 27, 1571, by Sir Robert Lane's Men, at Court. (Feuillerat, *Revels*, p. 145; Wallace, *E.E.D.*, p. 213. See also Dasent, *Acts*, viii. 61, in which the warrant is dated January 12, and the performance December 26; and Chalmers, *Apology*, p. 394, in which the warrant is dated 1572-3.)

LADY JANE GREY (Parts I and II)

Schelling in "A List of Plays and Like Productions Written, Acted or Published in England Between the Years 1558 and 1642" (*E.D.*, ii. 580) classifies this as a lost play, though he states that it is perhaps an earlier version of *Sir Thomas Wyatt*. Greg (*H.D.*, ii. 230) believes that undoubtedly *Lady Jane Grey* is preserved as *Sir Thomas Wyatt*, and Chambers (*E.S.*, iii. 293) holds the same view, though he thinks that possibly only the shares of Webster and Dekker survived in *Sir Thomas Wyatt*. M. L. Hunt (*Thomas Dekker*, p. 75) maintains that the original *Lady Jane Grey* is lost, but the share of Webster and Dekker is represented in *The Famous History of Sir Thomas Wyatt*.

LADY NATURE

Mentioned in *Histrionastix*, 1610 (*The School of Shakespeare*, ii. 31-32):

BAL. What's your playes name? Maisters, whose men are ye? . . .

BELCH. The best that ever trode on stage! . . . Lady Nature!

Possibly this play is the same as the morality *Nature*.



## LASCIVIOUS KNIGHT, THE

Mentioned in *Histrionastix*, 1610 (*The School of Shakespeare*, ii.31-32):

BAL. What's your playes name? Maisters, whose men are ye? . . .

BELCH. The best that ever trode on stage. The Lascivious Knight.

Possibly *The Lascivious Knight* and *Lady Nature*, which directly precedes it in *Histrionastix*, are intended as the title of one play.

## LATE MURDER IN WHITE CHAPEL, THE, OR KEEP THE WIDOW WAKING

By Dekker, Rowley, Ford, and Webster; acted at the Red Bull during the autumn of 1624, by Prince Charles' Company.

For a complete discussion of this play, which had a comic plot, and a tragic murder plot, see C. Sisson, 4 *Lib.*, viii.39-57, 233, 259. Sisson identifies the play with *A Late Murder of the Son Upon the Mother*.

## LATE MURDER OF THE SON UPON THE MOTHER, A (See THE LATE MURDER IN WHITE CHAPEL)

By Ford and Webster; licensed for acting September, 1624 (Adams, *Dram. Rec.*, p.29).

Fleay (*B.C.E.D.*, i.233) queries *The Step-Mother's Tragedy*, 1599, by Dekker and Chettle, refashioned, though, as he remarks, "this would hardly be a late murder." Adams (*Dram. Rec.*, p.29) observes that though the day of the month is not given, presumably it lay between the third and the fifteenth; and possibly the play was licensed to the Cockpit Company, mentioned in the immediately preceding entry.

## LEWIS XI, KING OF FRANCE

A tragi-comedy advertised at the end of *Wit and Drollery*, 1661. Malone lists it as a play which is "not known to have ever been printed" (*Plays and Poems of William Shakespeare*, ii.439). It is mentioned in *Naps Upon Parnassus*, 1608, and in *Loveday's Letters*, 1662 (Hazlitt, *Manual*, p.18).

## LIKE QUILTS LIKE

By Chettle and Heywood, 1602. A Collier forgery (*H.D.*, i.173).

Collier (*Henslowe's Diary*, p.230) states that *Like Quits Like* may have been a play on the same subject as *Measure for Measure*. Greg (*H.D.*, i.xliii) gives a complete discussion of the forgery.

## LIKE UNTO LIKE

Performed by Pembroke's Men, at the Rose, as an old play, October 28, 1600 (*H.D.*, i.131).

Greg (*H.D.*, ii.228) thinks that the play may be clearly identified with Ulpian Fulwell's *Like Will to Like Quoth the Devil to the Collier*, printed in 1568.

## LONDON AGAINST THE THREE LADIES

Mentioned by Stephen Gosson, *Plays Confuted*, 1582 (*E.D.S.*, p.185): "The writer of the plaie called London against the Three Ladies confesseth in his prologue that he made it partly for envie, partly for a vaine glorious minde."

From what Gosson says this play appears to have been written in answer to Robert Wilson's *The Three Ladies of London*, c.1581.

## LONDON FLORENTINE, THE (Parts I and II)

Part I: By Chettle and Heywood, for the Admiral's Men, December to January, 1602/3 (*H.D.*, i.172-173).

Part II: By Chettle, 1602, for the Admiral's Men (*H.D.*, i.174).

On December 29, 1602, Henslowe lent Downton 5s. to be paid to Chettle "for a prologe & a epyloge for the corte" (*H.D.*, i.173). Fleay (*Stage*, p.124) and Murray (*E.D.C.*, i.138) identify *The London Florentine* with this play for which a prologue and epilogue were written.

## LONDON MERCHANT, THE

By Ford; entered *S.R.* June 29, 1660; included in Warburton's list of burnt plays (3 *Lib.*, ii.231); mentioned by Beaumont and Fletcher (*The Knight of the Burning Pestle*, 1607, ed. R. Alden, p.7):

CITIZEN: That you have no good meaning . . . and now you call your play The London Merchant. Doune with your title, boy! doune with your title.

Fleay (*B.C.E.D.*, i. 235) contends that *The London Merchant* was the original name of *The Knight of the Burning Pestle*. Alden (p. xxxv) believes that we may suppose that Beaumont and Fletcher outlined a romantic inner plot for a comedy, perhaps to be called *The London Merchant*, the title of which was introduced into the Induction to the play only to be changed at the demand of the arrogant grocer. Chambers (*E.S.*, iii.315) suspects that *The London Merchant* may be a mistake for *The Bristow Merchant* of Ford and Dekker, licensed in 1624.

LONGBEARD or LONGSWORD (See WILLIAM LONGSWORD)

#### LONG MEG OF WESTMINSTER

Performed by the Admiral's Men, at the Rose, as a new play, February 14, 1594/5, and from then until January 28, 1597, sixteen performances (*H.D.*, i.21, 22, 24, 25, 50, 51).

Mentioned by Robert Tailor, *Hog bath Lost His Pearl*, 1614 (*Select Collection of Old Plays*, ed. R. Dodsley, vi.386):

HADDIT. A small matter! You'll find it worth Meg of Westminster altho' it be but a bare jig.

Mentioned also by Nathan Field, *Amends for Ladies*, 1618 (*Nero and Other Plays*, ed. A. W. Verity, p.437):

LORD FEESIMPLE. Faith I have a great mind to see *Long Meg* and *The Ship* at the Fortune.

Greg (*H.D.*, ii.174) observes that the play must have held the stage for a long time, since the allusion in *Amends for Ladies*, acted c.1611, shows that it was still being performed at the Fortune. *The life of longe megg of Westminster* was entered S.R. 1590, but the earliest known edition of a chapbook about Long Meg is dated 1620. There may have been a play entitled "Long Meg and the Ship," though probably these were two separate plays.

#### LONGSHANKS

Performed by the Admiral's Men, at the Rose, as a new play, August 29, 1595, and from then until July 9[14], 1596, fourteen performances. Purchased from Alleyn for the Admiral's Men in August, 1602 (*H.D.*, i.24, 25, 27, 28, 30, 169). Properties mentioned in the Admiral's inventory of 1598 (*H.P.*, p.113).

The only extant play on the subject seems to be Peele's *Edward I surnamed Longshanks*, entered S.R. 1593, and printed the same year. Fleay (*B.C.E.D.*, ii.157) assigns this extant play to Strange's Men, c.1590-1. Greg (*H.D.*, ii.176) notes that the present play, which belonged to Alleyn, may have come from Strange's Men, and was perhaps marked new on account of revision. He observes that apparently the edition of *Edward I* published in 1599 is a reprint of the 1593 play; additions made in 1595 seem to have perished.

#### LOOK TO THE LADY

By Shirley; a comedy, entered S.R. March 11, 1639 [i.e. 1640], by John Williams and Francis Eggesfeild.

Fleay (*B.C.E.D.*, ii.243) states that *Look to the Lady* was either not Shirley's play, or was an extant one masquerading under another name; Williams and Egglestone—Fleay substitutes Egglestone for Eggesfeild—had already been victimized in the case of *Love's Cruelty*, which the Queen's Men had sold twice.

#### LOOK TO THE LADYE

Mentioned in "Fragments of Documents," transcribed by F. Marcham (*The King's Office of the Revels, 1610-1622*, p.15).

Chambers (*R.E.S.*, i.479) notes that though there was a play of this name written by Shirley and entered S.R. in 1640, the Prologue to *The School of Compliment* makes it clear that no play by Shirley was produced before 1626. He believes that the list discovered by Marcham is one of plays that were planned for Court performance "at a time between the 1612-13 list and Herbert's record in 1622."

#### LORD MENDAL, THE (See THE PEACEABLE KING)

#### LOVE AND FORTUNE, A HISTORY OF

Performed December 30, 1582, at Windsor, by the Earl of Derby's Men, "ffor which newe provision was made of one Citty and one Battlement of Canvas" (Feuillerat, *Revels*, p.349; Wallace, *E.E.D.*, p.224).

Fleay (*B.C.E.D.*, ii.26) identifies the play with *The Rare Triumphs of Love and Fortune*, published by Edward White in 1589, which he ascribes to Kyd on account of the similarity of its plot to that of *Soliman and Perseda*. Chambers (*E.S.*, iv.28) is not convinced of Kyd's authorship, and calls the play anonymous; noting that the Revels Office provided for the play a city and a battlement, he remarks: "If the two plays [*A History of Love and Fortune* and *The Rare Triumphs of Love and Fortune*] were identical . . . the city presumably served as a background for the scenes at Court, while the battlement was used for the presenters Venus and Fortune, who are said in Act I to be 'set sunning like a crow in a gutter.'"

#### LOVE AND LIFE, A COMEDY OF

By William Baldwin, 1556/7(?) (Feuillerat, *E. and M.*, pp. 215, 217).

#### LOVE HATH FOUND OUT HIS EYES

By Thomas Jordan; entered S.R. June 28, 1660. The play occurs in Warburton's list of burnt plays (3 *Lib.*, ii.231).

### LOVE OF A GRECIAN LADY, THE (See THE GRECIAN COMEDY)

### LOVE OF AN ENGLISH LADY, THE

Performed by the Admiral's Men, at the Rose, as a new play, September 24[26], 1594, and again October 24[25], 1594 (*H.D.*, i.19, 20).

Greg (*H.D.*, ii.168) observes that the first performance entered in the *Diary* as "venesyon & the love of & Ingleshe lady" seems to have consisted of *The Venetian Comedy* and the new play, and he suggests that *The Love of an English Lady* is probably identical with *The Love of a Grecian Lady* and in turn with *The Grecian Comedy* (*Ibid.*, 170).

### LOVE PARTS FRIENDSHIP

By Chettle and Wentworth Smith, in May, 1602, for the Admiral's Men; payment for properties in May, 1602 (*H.D.*, i.165, 167). The money for license was owing in August, 1602 (*H.P.*, p.58).

A. H. Bullen (*Old English Plays*, iii.263) would identify *Love Parts Friendship* with *The Trial of Chivalry*. Greg (*H.D.*, ii.221) notes, however, that *The Trial for Chivalry* belonged to Derby's Men.

### LOVE PREVENTED

By Porter, for the Admiral's Men, in May, 1598 (*H.D.*, i.87).

Fleay (*B.C.E.D.*, ii.163) identifies this play with *The Pleasant History of the Two Angry Women of Abington*, printed without entry, in 1599. In December, 1598, Porter was paid £5 for Part II of *The Two Angry Women*. Greg (*H.D.*, ii.193) remarks that as the extant play is presumably the first and not the second part, the identification is possible. Chambers (*E.S.*, iii.467) observes that the extant play shows no signs of being a sequel, and may be Part I, to which Porter later added Part II, and that *Love Prevented* seems a likely title for Part II.

### LOVE YIELDS TO HONOR

Mentioned by Malone as a play "not known to have been ever printed" (*Plays and Poems of William Shakespeare*, ii.438).

### LOVERS OF LUDGATE, THE

Mentioned only in Warburton's list of burnt plays (3 *Lib.*, ii.248).

## LOVE'S AFTERGAME, OR THE PROXY

Licensed November 24, 1634, for the Salisbury Court Theatre (Adams, *Dram. Rec.*, p.36); performed at St. James, by the Salisbury Court Players, February 24, 1635 (Adams, *Dram. Rec.*, p.56); entered S.R. November [December] 29, 1653. See also Chalmers (*Apology*, p.509) for a warrant for the court performance, and Stopes (*Jahrbuch*, xlvi.99), where the warrant is dated February 18.

## LOVE'S LABOURS WON

By William Shakespeare; mentioned by Meres (*Palladis Tamis*, 1598, in *E.C.E.*, ii.318): "As Plautus and Seneca are accounted the best for Comedy and Tragedy among the Latines: so Shakespeare among the English is the most excellent in both kinds for the state. For Comedy, witnes his . . . Love Labours Wonne."

Fleay (*B.C.E.D.*, ii.182) maintains that *Much Ado*, 1598, was probably a rewritten version of *Love's Labour Won*. Schelling (*E.D.*, i.382) believes that *All's Well That Ends Well*, 1602(?), is the play meant by Meres; and Chambers (*E.S.*, ii.197) would identify *Love's Labours Won* with *The Taming of the Shrew*, 1594. A. H. Tolman, "What Has Become of Shakespeare's Play *Love's Labours Won*?" (*Univ. of Chicago Decennial Publications*, First Series, vii. 157-190) discusses in detail the disappearance of the play. He decides that it may have vanished entirely, or have come down under another name, either as *Much Ado*, or *The Taming of the Shrew*. Most considerations, he believes, are in favor of the latter play.

## LOVE'S MASTERPIECE

By Heywood; a comedy, entered S.R. May 22, 1640.

Hazlitt (*Manual*, p.142) identifies the play with *Love's Mistress*, or *The Queen's Mask*, by Heywood, printed in 1636.

## LOVESICK MAID, THE, OR THE HONOUR OF YOUNG LADIES

By Richard Brome; licensed for acting, February 9, 1628-9; "Managers of the King's Company, on the 10th of March, presented the Master of the Revels with the sum of two pounds, 'on the good success of The Honour of Ladies'" (Adams, *Dram. Rec.*, p.32). Entered S.R. September 9, 1653.

## LOYALTY AND BEAUTY, THE HISTORY OF

Performed March 2, 1578, at Whitehall, by the Children of the Queen's Chapel; payment also for properties (Feuillerat, *Revels*, pp.303, 307-8; Wallace *E.E.D.*, p. 221. See also Chalmers, *Apology*, p. 361, in which the warrant is dated 1577-8).

## LUCIA (See THE HISTORY OF PHEDRASTUS AND PHIGON AND LUCIA)

## LUSIUNCULA

"A Latin play, which is said to be constructed on the same story as that used in the tragedy of *Macbeth*" (Hazlitt, *Manual*, p.145).

Perhaps this is not to be dated before 1642; it seems not to be elsewhere referred to.

## LUSTIE LONDON

Richard Puttenham ascribes this interlude to himself in *The Arte of English Poesie* (ed. E. Arber, pp.183, 208): "Yet of all others was that a most ridiculous, but very true exchange, which the yeoman of London used with his Sergeant at the Mace, who said he would go into the countrie, and make merry a day or two, while his man plyed his business at home; an example of it you shall finde in our Enterlude entitled *Lustie London*."

See *Gineococrazia*, above, for a note on Puttenham.

## LUSUS PASTORALES

Entered S.R. July 22, 1565-July 22, 1566.

Hazlitt (*Manual*, p.145) notes that *Lusus Pastorales* might have been pastoral poems. Greg (*Pastoral Poetry and Pastoral Drama*, p.405) suggests that if these were dramatic works, they were probably in Latin.

## MAC(C)HIAVEL

Performed by Strange's Men, at the Rose, as an old play, March 2, April 3, and May 29 [June 1], 1591/2 (*H.D.*, i.13, 14).

Fleay (*B.C.E.D.*, ii.298) writes: "Query foundation of Daborne's *Machiavel and the Devil*." Greg (*H.D.*, ii.152) and Chambers (*E.S.*, iii.272) observe that possibly Daborne's play is based on this one of 1592.



MACHIAVEL AND THE DEVIL (See MACHIAVEL)

By Daborne, 1613, for the Lady Elizabeth's Men and the Queen's Revels Men (Greg, *H.P.*, pp.67, 68, 71-73).

There is preserved in the Henslowe Papers an agreement between Daborne and Henslowe for the writing of the play, and much correspondence concerning it. Greg (*H.P.*, p.90) notes that Daborne probably finished *Machiavel and the Devil* about the end of June, 1613.

MACK, THE

Performed by the Admiral's Men, at the Rose, as a new play, February 21, 1594/5 (*H.D.*, i.22).

Fleay (*B.C.E.D.*, ii.136) identifies *The Mack* with *Come, See a Wonder*, licensed by Herbert, 1623, as by Day, entered *S.R.* 1631, and 1636, and published the latter year as *The Wonder of a Kingdom*, by Dekker. Greg (*H.D.*, ii.174) states that *The Wonder of a Kingdom* is evidently a composite work; that the original production was Dekker's, but some scenes may be ascribed to Day, and that it may quite possibly be identified with *The Mask*. Chambers (*E.S.*, iii.299) believes that Fleay's arguments for the theory that *The Mask* was the original play on which *The Wonder of a Kingdom* was based are inadequate, and M. L. Hunt (*Thomas Dekker*, p.183) agrees with Chambers.

MADCAP, THE (See THE COURSING OF THE HARE)

MADCAP, THE

By Barnes; licensed May 3, 1624, for the Prince's Men (Adams, *Dram. Rec.*, p.28).

Fleay (*B.C.E.D.*, i.30) thinks that *The Madcap* may have been by Barnabe Barnes, author of *The Devil's Charter*; but that as his career after 1607 is unknown, some other Barnes, possibly the actor "little Will Barnes," a boy member of Pembroke's Company in 1597, may have been its author.

MADMAN'S MORRIS, THE

By Dekker, Drayton, and Wilson, in June and July, 1598; payment for properties made in July (*H.D.*, i.89, 91). Mentioned in the play-list of the Admiral's inventories of 1598 (*H.P.*, p.121).



## MADON, KING OF BRITAIN, THE HISTORY OF

Ascribed to Francis Beaumont; entered *S.R.* June 29, 1660.

Fleay (*B.C.E.D.*, ii.335) states that the play is absurdly ascribed to Beaumont. Chambers (*E.S.*, iii.233) observes that "Madan is a character in *Locrine*, but even Moseley can hardly have ascribed that long-printed play to Beaumont."

## MAHOMET (See MAHOMET'S POO and THE TURKISH MAHOMET AND HIREN, THE FAIR GREEK)

Performed by the Admiral's Men, at the Rose, as an old play, August 14[16], 1594, and from then until February 5, 1594/5, eight performances; payment for properties in August, 1601; payment to Alleyn "for the Boocke" in August (*H.D.*, i.18, 19, 20, 21, 145, 147). Properties for the play mentioned in the Admiral's inventories of 1598 (*H.P.*, p.116).

Collier (*Henslowe's Diary*, p.39) and Fleay (*B.C.E.D.*, ii.153) would identify the play with Peele's *Turkish Mahomet and Hiren the Fair Greek*. Greg (*H.D.*, ii.167) observes that we do not know that Peele's *Turkish Mahomet* was ever acted by the Admiral's Men. It might be possible, Greg surmises, to identify the play with *Mahomet's Poo*, mentioned by Peele in *A Farewell*, and identified by Fleay with Green's *Alphonsus, King of Aragon*, c. 1587. Greg further notes that since "the Boocke" belonged to Alleyn, it may have come from Strange's Men; or perhaps it belonged to the Queen's Men.

## MAHOMET'S POO

Mentioned by Peele, *A Farewell*, 1598 (*Works* ii.238):

Bid theatres and proud tragedians,  
Bid Mahomet's Poo and mighty Tamburlaine,  
King Charlemagne Tom Stukeley and the rest  
Adieu.

Chambers (*E.S.*, iii.327, 462) observes that *Alphonsus, King of Aragon*, c.1587, may be alluded to in the mention of *Mahomet's Poo*. Or perhaps Peele referred to his own *The Turkish Mahomet and Hiren the Fair Greek*, which may have been merely another name for *The Love of a Grecian Lady*, or *The Grecian Comedy*, played in 1594-5. Perhaps, too, the reference may be to *Mahomet*, played by the Admiral's Men in 1594/5.

MAIDEN'S HOLIDAY, THE

By Marlowe and Day; entered S.R. April 8, 1654. The play is ascribed to Marlowe in Warburton's list (3 *Lib.*, ii.231).

MALCOLM KING OF SCOTS

Purchased for the Admiral's Men in April, 1602, from Massye; payment in April "to bye a sewt of motley for the scotchman" (*H.D.*, i.165).

Fleay (*B.C.E.D.*, ii.308) suggests that the play may have been upon the same subject as *Macbeth*. Chambers (*E.S.*, iii.435) ascribes it to Charles Massey, the actor, who was a member of the Admiral's Men in 1602.

MAMILLIA

Performed December 28, 1573, at Whitehall, by Leicester's Men. (Feuillerat, *Revels*, p.193; Wallace, *E.E.D.*, p.215. See also Dasent, *Acts*, viii. 177, in which the warrant is dated January 8, and the play is not dated; Chalmers, *Apology*, p.394, in which the warrant is dated January 7.)

Feuillerat (*Revels*, p.457) suggests that the play may have been on the same subject as Greene's novel of the same name.

MANHOOD AND MISRULE

Mentioned in Rogers and Ley's play-list, 1656 (Greg, *Masques*, p.lxxxvii).

Chambers (*E.S.*, iv.402) notes that the play is probably identical with the comedy of *Manhood and Wisdom* mentioned in Archer's and Kirkman's lists.

MANHOOD AND WISDOM

Mentioned in Archer's play-list, 1656, and in Kirkman's, 1661 and 1671. Not otherwise known (Greg, *Masques*, p.lxxxvii). "A Masque of much Instructione. Anonymous. 4to. 1563. For this date and description we have only Chetwood's authority, which is never to be trusted. The piece was so rare above an hundred years ago, that it appears never to have been seen by Kirkman" (Halliwell, *D.O.E.P.*, p.162). A play so called, and described as a Comedy, is mentioned in a list at the end of the *Old Law*, 1656 (Hazlitt, *Manual*, p.149).

## MAN'S WIT

Mentioned by Robert Greene, *A Groats-worth of Wit (Works, xii.132)*: "Nay more (quoth the player) 'I can serue to make a prettie speech, . . . for it was I that pende the Moral of man's wit.'"

Fleay (*B.C.E.D.*, ii.279) suggests Robert Wilson as the author, and identifies *Man's Wit* with *Lusty Juventus*.

## MARCUS GEMINUS

Performed September 1, 1566, at Christ Church Hall, Oxford, before the Court and the Spanish Ambassador.

W. Y. Durand (*P.M.L.A.*, 1905, xx. 504-507) translates the very full Latin accounts of the play as given by Bereblock and Robinson (Nichols, *Progresses Elizabeth*, i, "The Queen at Oxford, 1566," pp.40-41). Robinson writes: "This day was closed by a sort of History of a certain Geminus, which History some learned men of Christ's College had turned into the form of a comedy, but in prose; and they acted it on the stage . . . and this was done with the aid of Master Edwards, who remained almost two months at the University."

Boas (*U.D.*, p.106) gives extracts from a Christ Church account of expenditure for the play. L. Bradner (*M.L.R.*, xxii.314-317) discusses the play and its source.

## MARQUIS D'ANCRE

Performed by an unnamed company in 1617.

*M.S.C.*, i.316 (Dramatic Records from the Privy Council Register, 1603-1642. Sitting June 22, 1617. A letter to Sr: George Buck knight, mr. of the Revells): "Wee are informed that there are certeyne Players or Comedians wee know not of what Company, that goe about to play some enterlude concerning the late Marquesse d'Ancre, wch for many respects we thincke not fit to be suffered." Buck is then ordered to see that the play is not presented in the city or anywhere else where he is in authority.

## MARRIAGE OF MIND AND MEASURE

Performed January 1, 1579, at Richmond by Paul's Boys (Feuillerat, *Revels*, p.286; Wallace, *E.E.D.*, pp.220-221. See also Dasent, *Acts*, xi.21, in which the play is undated, and no sum is mentioned).

Fleay (*B.C.E.D.*, ii.287 and 294) suggests that the title may be a mistake for *The Marriage of Wit and Wisdom*. Feuillerat (*Revels*, p.462) suggests that it is more natural to suppose that the play is another specimen of the "marriage moralities" which were favorites with the public; Chambers (*E.S.*, iii.437) thinks Fleay's identification possible.

MARRIAGE WITHOUT A MAN (See IPHIS AND IANTHE)

MARSHAL OSRIC

By Heywood and Wentworth Smith, in September, 1602, for Worcester's Men; payment for properties in November (*H.D.*, i.181, 182, 184).

Fleay (*B.C.E.D.*, i.300) maintains that the play is *The Royal King and the Loyal Subject*, by Heywood, entered S.R. 1637. He believes that the original play of 1602 was rewritten because of the revival of Fletcher's *Loyal Subject*, November, 1633. Greg (*H.D.*, ii.230) believes that Fleay's identification rests on very slight evidence, though it cannot be wholly rejected. Miss K. M. Tibbals, in her edition of *The Royal King and Loyal Subject*, 1906 (pp.7-10), discusses the question of the identification of the plays, and rejects Fleay's theory; but Chambers (*E.S.*, iii.341) maintains that Fleay's identification is "not the worst of his guesses." The play is listed as "oserecke" [*Osric*] in two of the entries in the *Diary*.

MARTIN SWART, THE LIFE AND DEATH OF

Performed by the Admiral's Men, at the Rose, as a new play, June 30, July 6 and 9, 1597 (*H.D.*, i.53).

Martin Swart, who was sent to England in 1486 by Margaret, Duchess of Burgundy, to assist an insurrection headed by Lord Lovell, is mentioned by Wager in his comedy *The Longer Thou Livest the More Fool Thou Art*. Greg (*H.D.*, ii.185) notes that there were various ballads dealing with Swart's adventures.

MASK, A (See THE MASQUE)

MASQUE, THE

Licensed for acting, for the Palsgrave's Company, December 29, 1624: "The masque book was allowed of for the press; and was brought me by Mr. Jon[son] the 29th December, 1624" (Adams, *Dram. Rec.*, p.30).

Adams states that the identification of *The Masque* with the play entered in Warburton's list as "A Mask" by R. Govell (3 *Lib.*, ii.231) seems possible; since "R. Govell" is not elsewhere heard of, this may be Warburton's reading of "R. Gunnell," at this time manager of the Palsgrave's Company and one of its chief playwrights. Adams also notes that "Mr. Jon" may be either Ben Jonson or Inigo Jones; Herbert elsewhere, however, seems to have used the spelling "Johnson."

#### MASSINISSA AND SOPHONISBA

A tragedy, performed c. 1565.

Writing from France, where he was English ambassador, to Sir William Cecil on April 10, 1565, Sir Thomas Smith (*R.O. Foreign Papers*, lxxvii, f.144; cf. *Calendar*, vii.300) states: "I am right glad that my L. Keeper is so well restored to her Maiesties favour, and wish myself to have been at the Tragedie of Massinissa and Sophonisba. Yt was in latyn I suppose or the French Ambassadors was not much the wiser for it."

Chambers, "Elizabethan Stage Gleanings" (*R.E.S.*, 1925, i.75) notes that he is unable to locate this play upon a theme used later by Marston; possibly it may have been the Gray's Inn play at Court, March 5 or 6, 1565 (*E.S.*, iv.82, 143). The Gray's Inn play was, however, in English, and had a dialogue on marriage.

#### MATCH OR NO MATCH, A

By Samuel Rowley; licensed for acting, for the Fortune, April 6, 1624 (Adams, *Dram. Rec.*, p.27).

#### MAY LORD, THE

Described by Jonson as written by himself.

Jonson (*Notes of Ben Jonson's Conversations with William Drummond*, 1619, *Shakesp. Soc. Publ.*, 1842, p.27) is made to say: "He hath a pastorall intituled *The May Lord* . . . Contrary to all other pastoralls, he bringeth the clownes making mirth and foolish sports."

D. Laing, editor of the *Notes*, observes that this pastoral is supposed to have perished in the fire which accidentally consumed Jonson's papers. Greg (*Materialien*, 1905, xi. xiv-xx) discusses the question of the identity of *The May Lord* and *The Sad Shepherd*, and arrives at certain conclusions regarding the former: (1) the theory of the identity of *The May Lord* and *The Sad Shepherd* must

be rejected; (2) the two works may have been connected in subject, and fragments of one may be embedded in the other; (3) *The May Lord* may be dated 1613; (4) *The Sad Shepherd* was probably written shortly before Jonson's death in 1637.

#### MEDICINE FOR A CURST WIFE

By Dekker, for the Admiral's Men, July, 1602; and for Worcester's Men, August and September, 1602 (*H.D.*, i.169, 179-181).

Greg (*H.D.*, ii.233) explains the double entry in detail. Collier (*H.E.D.P.*, ii.478) concludes that the play was a revival of the old *Taming of a Shrew*, which had belonged to Pembroke's Men, and to which Shakespeare was largely indebted for his play of that name.

#### MELEAGER

Argument of the play preserved in a MS.

B. Dobell (*Athenaeum*, September 14, 1901, p.349) described a MS., which he owned, entitled *A Register of all the Noble Men of England sithence the Conquest Created*. On page 3 is given in English the argument, of a play with the heading:

Children of Paules Play  
Publij Ovidij Nasonis Meleager

The play appears to have been written in English, was in five acts, and was apparently constructed on a classical model with mythological characters and a chorus. The plot is described minutely, act by act. Dobell notes that there seems to be no other record of the play; it seems to be distinct from Gager's *Meleager*. The date of compilation of the Register is probably 1570-90.

#### MERCHANT OF EMDEN, THE

Performed by the Admiral's Men, at the Rose, as a new play, July 30, 1594 (*H.D.*, i.18).

Collier (*Henslowe's Diary*, p.38) suggests that the play was founded on a ballad (see Evans, *Old Ballads*, 1810, i.28) entitled *A most sweet song of an English merchant born in Chichester*, which tells the story of a rich merchant condemned to be hanged for killing a man "at Embden town." The merchant finally was saved by a young lady who offered to die for him; after her entreaties for his life secured a pardon from the duke, the merchant married her. There is a possible allusion to the play in Marlowe's *Faustus*, 1604 (*Works*, ed. Bullen, i.232): "the signiory of Emden shall be mine."

## MERCHANT'S SACRIFICE, THE

Mentioned in Warburton's list, but crossed out.

Greg (3 *Lib.*, ii.231) lists among Warburton manuscripts "*The Marchants Sacrifice Crafty Marchat* [*sic*] C. Shack. Marmio[n]." Greg notes that the title first written was crossed out. Fleay (*B.C.E.D.*, ii.335) suggests that the title was probably a jumble of *The Crafty Merchant* and *Minerva's Sacrifice*.

## MERRY AS MAY BE

By Day, Wentworth Smith, and Hathway, for the Admiral's Men, November, 1602; the first payment mentions that the play was "for the corte" (*H.D.*, i.171).

## MICROCOSMUS

By Thomas Artour (Bale, *Index Brit.*, p.429).

Boas (*U.D.*, p.12) states that the title, preserved by Bale, suggests that the play, a comedy, was allegorical or symbolic; but Bale lists it as a tragedy. It was probably written at St. John's College, Cambridge, between 1520 and 1532. Fleay (*B.C.E.D.*, i.27) states that the MS. of the play is in St. John's library at Cambridge; but Keller and Churchill (*Jabrbuch*, xxxiv.257) declare that they can find no trace of the MS. in the library.

## MILLER, THE

Purchased for the Admiral's Men, February, 1598, from Robert Lee (*H.D.*, i.84).

Fleay (*B.C.E.D.*, ii.307, 370, 390) expresses varying opinions about the play. He first observes that the book was bought of, not written by, Lee; and then he suggests Lee as the author. Finally he decides that the book was not a play. Greg (*H.D.*, ii.191) notes that Lee was probably with the Chamberlain's Men in 1598, but was presumably not the author of *The Miller*. Greg further suggests (*H.P.*, p.133) that the plot of *The Dead Man's Fortune* may have been used as a cover for *The Miller*, since the plot of *2 Seven Deadly Sins*, when discovered, formed the cover of *The Tell-Tale*. Chambers (*E.S.*, iii.407) thinks that Lee might well have written the play.

## MINERVA'S SACRIFICE, OR THE FORCED LADY

By Massinger; licensed for acting November 3, 1629, for the King's Men (Adams, *Dram. Rec.*, p.33); *Minerva's Sacrifice*, by



Massinger appears in Warburton's list of burnt plays, and distinct from it appears also *The Forc'd Lady*, a tragedy by Massinger (3 *Lib.*, ii.231); *Minerva's Sacrifice*, or *the Forced Lady* is included in the King's Men's repertory of 1641 (Stopes, 'Fellows and Followers,' *Jabrbuch*, xvli.104-105).

Fleay (*B.C.E.D.*, i.224) states, incorrectly, that the play was licensed November 23; he suggests that it was identical with *The Queen of Corinth*, acted in 1618, and altered by Massinger. J. Phelan (*Anglia*, ii.46) contends that *The Forced Lady* had been revived under the title of *Minerva's Sacrifice*.

MINGO (See MYNGS)

MIRROR OF LIFE (See ANTONIO. KINSMEN)

MORTIMER

Payment made for properties, for the Admiral's Men, September, 1602 (*H.D.*, i.170).

Greg (*H.D.*, ii.224) calls attention to an entry (*H.D.*, i.151) in which payment is made to E. Alleyn "for a Boocke called [m]vorti[m]ger," November 20, 1601. He further says that if we adopt Fleay's view that "Jonson's plot," for which Jonson was paid December 3, 1597 (*H.D.*, i.70, 82), was the fragmentary *Fall of Mortimer* of the 1640 folio (Fleay, *B.C.E.D.*, i.356), the above entry no doubt refers to the same play. That seems, however, unlikely. Greg conjectures that the *Mortimer* here referred to had some distant connection with Marlowe's *Edward II*, published 1594. Chambers (*E.S.*, iii.425) maintains that *Mortimer* is a slip of Henslowe's for *Vortigern*.

MOST VERTUOUS AND GODLY SUSANNA

Entered *S.R.* July 22, 1568-July 22, 1569.

"*Susanna*. By Thomas Garter 4<sup>to</sup> 1578. The running title of this play is *The Commodity* of the moste vertuous and godlye Susanna . . . It is written in metre, printed in the old black letter, and not divided into acts; three great tokens of its being a very ancient piece" (*Biog. Dram.*, iii.310). Greg (*Masques*, p.cxxiii) states that the authority for the existence of the work, beyond the entry in the *S.R.*, is a MS. note by Thomas Coxeter, in a copy of Jacob's *Lives of the Dramatic Poets*, but nothing has been heard of it for more than a century and a half. *Susanna* is mentioned in Rogers and Ley's play list of 1656, *Susanna's Tears* in Archer's list of



1656, and in Kirkman's lists of 1661 and 1671 (Greg, *Masques*, p.cix). For an account of a German version of *Susanna*, see Cohn, *S. in G.*, pp.xl-xli.

#### MOTHER REDCAP

By Drayton and Munday, for the Admiral's Men, December, 1597, and January, 1597/8 (*H.D.*, i.70, 82-83). The play appears in the property and play-lists of the Admiral's inventories of 1598 (Greg, *H.P.*, pp.117, 121).

Greg (*H.D.*, ii.189) notes that *Mother redd cappe her laste will and Testament*, presumably a chapbook, was entered S.R. March 10, 1595. In 4 *N.Q.*, vii.233, mention is made of Mother Red Cap as "the remarkable shrew of Kentish toun."

#### MOTHER RUMMING

Mentioned as a comedy in Archer's play list, 1656 (Greg, *Masques*, p.xc). Greg suggests that the title is an error for T. Thompson's *Mother Shipton*, which Archer omits. Chambers (*E.S.*, iv.402) remarks that Elinor Rummung, about whom John Skelton wrote *The Tunnyng of Eleanor Rummyngge*, might well have been used as a play-theme.

#### MULMUTIUS DUNWALLOW

By Rankins in October, 1598, for the Admiral's Men (*H.D.*, i.96).

Fleay (*B.C.E.D.*, ii.168) observes that this was an old play, not necessarily of Rankins' own writing, though Rankins helped other playwrights with their composition. Greg (*H.D.*, ii.198) notes that Dunwallow came to the throne, according to Holinshed, A.U.C. 314. Chambers (*E.S.*, ii.170) thinks it uncertain that the Admiral's Men ever performed the play.

#### MULY MOLLOCCO

Performed by Strange's Men, at the Rose, as an old play, February 20[21], 1591/2, and from then until January 20, 1592/3, fourteen performances (*H.D.*, i.13-15).

Fleay (*B.C.E.D.*, ii.390) identifies *Muly Mollocco* with Peele's *The Battle of Alcazar*, printed in 1594. Greg (*H.D.*, ii.149) states that if Fleay's identification is correct, the above entries in the *Diary* must refer to the original performance. About 1598 the play was revived by the Admiral's Men, and to this occasion the origi-

nal extant "plot" belongs. If the identification is correct, the quarto perhaps represents the altered version as acted in the province by the Admiral's Men, while Strange's Men were acting the full version (later revived by the Admiral's Men) in London. It is, however, possible that Strange's Men acted an earlier piece that has left certain remains in Peele's play. Chambers (*E.S.*, iii.460) believes with Fleay that the two plays are identical. E. H. C. Oliphant (*The Plays of Beaumont and Fletcher*, pp.103-104) maintains that *Muly Molloco* is probably identical with *Sir Thomas Stukeley*.

#### MUNDUS PLUMBEUS

By Thomas Artour (Bale, *Index Brit.*, p.429).

Boas (*U.D.*, p.12) observes that the play was a comedy, allegorical or symbolic, but Bale lists it as a tragedy. He notes that it was written at St. John's College, Cambridge, between 1520 and 1532. Fleay (*B.C.E.D.*, i.27) states that the MS. of the play is in St. John's College library at Cambridge; but Keller and Churchill (*Jahrbuch*, xxxiv.257) state that they can find no trace of the MS. in that library.

#### MURDER WILL OUT (See THE POLITIC QUEEN)

#### MURDEROUS MICHAEL, THE HISTORY OF

Performed March 3, 1579, at Whitehall by the Chamberlain's [Sussex'] Men. (Feuillerat, *Revels*, pp.303, 306, 307, 310; Wallace, *E.E.D.*, p.221. See also Dasent, *Acts*, xi.75, in which the play is dated "Shrove Sunday.")

Collier (*H.E.D.P.*, i.442) notes that the event upon which *Arden of Feversham*, entered S.R. 1592, was founded occurred in the reign of Edward VI, and was perhaps brought upon the stage as early as 1579. Michael was one of Arden's assassins.

#### MUTIUS SCAEVOLA, THE HISTORY OF

Performed January 6, 1577, at Hampton Court, by the Children of Windsor and the Chapel (Feuillerat, *Revels*, pp.256, 266, 268; Wallace, *E.E.D.*, p.218).

Adams (*S.P.*, pp.102-3) notes that when the First Blackfriars was opened, the Children of the Chapel Royal and the Children of Windsor were united. This explains the union of the two companies upon the occasion of the presentation of *Mutius Scaevola*.

## MYNGS

Mentioned in the corporation records as performed by Leicester's Men, at Bristol, 1577. The players were at Bristol between October 13 and 15, 1577 (J. Northbrooke, *A Treatise*, p.viii).

J. Latimer (9 *N.Q.*, xi.444) calls the play *Mingo*, but Chambers (*E.S.*, ii.89) believes that Myngs is more likely to be palaeographically accurate; he notes, however, that a song of "Monsieur Mingo" exists in a setting by Orlando de Lassus, and is quoted in Shakespeare's 2 *Henry IV*, v. 3.78.

## NARCISSUS, THE PLAY OF

Performed January 6, 1572, by the Children of the Chapel, at Court (Feuillerat, *Revels*, pp.141-142, 145; Wallace, *E.E.D.*, p.213).

Thomas Heywood, *An Apology for Actors* (Shak. Soc., pp.55-56), perhaps mentions the play: "Behold upon the stage thou maist see Hercules. . . Art thou proud? our scene presents thee with the fall of Phaeton; Narcissus pining in the love of his shadow." C. Colleston, "Narcissus Plays Distinguished" (*M.L.N.*, xx.134-38) believes that Jonson's *Cynthia's Revels* is the play to which Heywood refers rather than *The Play of Narcissus*.

## NEBUCHADNEZZAR

Performed by the Admiral's Men, at the Rose, as a new play, December 19[18], 1596, and from then until March 21[23], 1598, eight performances (*H.D.*, i.50-51).

## NECTAR ET AMBROSIA

By Edward Campion; a Latin tragedy, "published under his [Campion's] name" (A. à Wood, *Athen. Oxon.*, i.475).

Schelling (*E.D.*, ii.591) dates the play 1564, but Fleay (*B.C. E.D.*, ii.368) states that Campion wrote *Nectar et Ambrosia* after becoming a Jesuit in 1573.

## NETHERLANDS, PLAY OF THE

Mentioned in Rogers and Ley's play-list 1656, as *Play of the Netherlands*. "This piece does not appear to be otherwise known" (Greg, *Masques*, p.xci).

## NEW WORLD'S TRAGEDY, THE

Performed by the Admiral's Men, at the Rose, as a new play, September 17, 1595, and from then until April 27, 1596, eleven

performances (*H.D.*, i.25, 27-28, 30). In several entries in the *Diary* the play is called *The World's Tragedy*.

NIGRAMANSIR

By John Skelton; printed in 1504.

T. Warton (*H.E.P.*, iii.287) describes a piece shown to him by William Collins at Chichester about 1759. Warton states: "It is the Nigramansir, a morall *Enterlude* and a pithie, written by Maister Skelton laureate, and plaid before the King and other estatys at Woodstoke on Palme Sunday. It was printed by Wynkyn de Worde in a thin quarto, in the year 1504. It must have been presented before Henry VII, at the royal manor or palace at Woodstock in Oxfordshire, now destroyed. . . It is partly a satire on some abuses in the church." Warton then gives an account of the action of the interlude.

Chambers (*M.S.*, ii.440) notes that nothing further is known of the play; perhaps it was an invention of Warton's.

NINEVEH'S REPENTANCE

Mentioned in Rogers and Ley's play-list, 1656, as *Nineves Repentance*; and in Archer's list, 1656, where it is described as an interlude. Not otherwise known (Greg, *Masques*, p.xcii). "Ninevah's Repentance, Tragi-comedy. Catalogue at the end of *The Careless Shepberdess*, 1656. Query Greene's and Lodge's *Looking-Glass for London*" (Fleay, *B.C.E.D.*, ii.338).

NINUS AND SEMIRAMIS

A tragedy, entered *S.R.* May 10, 1595.

Heywood, *An Apology for Actors*, 1612 (Shak. Soc., p.53) writes: "If wee present a forreigne history, the subject is so intended, that in the lives of Romans, Grecians, or others, either the vertues of our countrymen are extolled, or their vices reprov'd; . . . Ninus against ambition, with infinite others, by sundry instances either animating men to noble attempts, or attacking the consciences of spectators."

Heywood is very likely referring to *Ninus and Semiramis*.

NOBLE CHOICE, THE, OR THE ORATOR

By Massinger; entered *S.R.* September 9, 1653; *The Orator*, by Massinger, was licensed for the King's Men, January 10, 1634-5 (Adams, *Dram. Rec.*, p.36); *The Noble Choice*, listed as a tragi-comedy by Massinger, appears in Warburton's list of burnt plays (3 *Lib.*, ii.231).

Fleay (B.C.E.D., i.228) contends that this play is probably a reformation of Fletcher's *The Elder Brother*, published in 1637. Adams suggests that an attempt was being made to smuggle through two plays for one fee.

#### NOBLE FRIEND, THE

Mentioned as a play "not known to have ever been printed" (E. Malone, *Plays and Poems of William Shakespeare*, ii.438-439).

#### NOBLE GRANDCHILD, THE

Mentioned in Edward Alleyn's *Memorandum Book*, 1614 (G. F. Warner, *Catalog MSS. Dulwich College*, p.48). The entry reads "14 days the noble grandchild," and appears to refer to receipts from a play; it is probably in the hand of Henslowe (Greg, *H.P.*, p.84).

#### NOBLE RAVISHERS, THE

Entered S.R. November [December] 29, 1654.

#### NOBLE TRIAL, THE

Entered S.R. November [December] 29, 1653.

Fleay (B.C.E.D., i.244) suggests that *The Lady Mother*, by Glapthorne, licensed by Blagrave, 1633, is the same play as *The Noble Trial*, of which one MS. (the stage one) was destroyed by Warburton's cook (3 *Lib.*, ii.231). Fleay contends that the MS. from which A. H. Bullen has printed *The Lady Mother* is a copy of *The Noble Trial*, corrected by Blagrave.

#### NOBLEMAN, THE

By Tournour; entered S.R. February 15, 1611-12, and September 9, 1643; performed at Court by the King's Men, February 23, 1612, and at some time during the winter of 1612-13 according to the questioned Revels' Account (Cunningham, *Revels*, pp.xl-xli, 211; Cunningham, "Plays at Court, Anno 1613" *Shak. Soc. Papers*, ii.124). *The Nobleman* is among Warburton's burnt plays (3 *Lib.*, ii.232) and is included in the King's Men's repertory of 1641 (Stopes, "Fellows and Followers," *Jahrbuch*, xlv. 104-105).

Music for a play called *The Nobleman* is in B. M. Add. MSS. 10, 144 (Hazlitt, *Manual*, p.167). For a discussion of the genuineness of the Revels' Account, see S. Tannenbaum, *Shakspeare Forgeries*, pp.58-62, 66.

NONESUCH, THE

By William Rowley; a comedy, entered S.R. June 29, 1660; included in Warburton's list of burnt plays (3 *Lib.*, ii.231).

Fleay (*B.C.E.D.*, ii.107) classifies this as a King's Men's play, 1622-1625.

NOTHING IMPOSSIBLE TO LOVE

By Sir Robert Le Grys; a tragi-comedy, entered S.R. June 29, 1660; included in Warburton's list of burnt plays (3 *Lib.*, ii.230).

Fleay (*B.C.E.D.*, ii.36) surmises that as Le Grys translated Barclay's *Argenis* in 1629, by the King's command, *Nothing Impossible to Love* was probably written not far from that date.

OLD JOINER OF ALDGATE, THE

By Chapman in 1600; acted by the Children of Paul's in 1601. The play is said to have libeled certain citizens (4 *Lib.*, viii.41).

OLD TOBIT

Performed at Lincoln, 1564.

In *The Gentleman's Magazine*, February, 1784, liv.102-4, there is an anonymous article entitled "Solemnities of Corpus Christi Day," which states: "A note of the particulars of the properties of the stage-play played at Lincoln in the month of July, 2<sup>o</sup> 6 regine Elizabeth, in the time of the mayoralty of Richard Carter; which play was then played in Broadgate in the said city, and it was of the story of Old Tobit in the Old Testament." A list of properties for the play then follows.

OLDCASTLE (See SIR JOHN OLDCASTLE)

OLYMPO (See SELEO AND OLYMPO)

ORATOR, THE (See THE NOBLE CHOICE)

ORESTES

Acted during the season from July 14 to March 3, 1567/1567-8, before the Queen (Feuillerat, *Revels*, p.119).

ORESTES FURIENS (See ORESTES FURIES)



## ORESTES FURIES

By Dekker, for the Admiral's Men, in May, 1599. The entry reads: "in earnest of a Boocke called orestes fures 5s." (*H.D.*, i.107).

Greg (*H.D.*, ii.202) notes that the entry of the play does not appear in the regular accounts, which, however, are defective at this point. Perhaps the payment of 5s. to Dekker was for the play later called *Agamemnon*. Fleay interprets the title as *Orestes Furious*; Hazlitt, as *Orestes Furiens*; Halliwell, as *Orestes Furies*.

## ORESTES FURIOUS (See ORESTES FURIES)

## ORPHAN'S TRAGEDY, THE (See THE ITALIAN TRAGEDY OF —)

By Chettle, for the Admiral's Men, in November, 1599; and again in September, 1601 (*H.D.*, i.57, 114, 148).

Greg (*H.D.*, ii.208-209) believes that to the payment to Chettle should be added £2 advanced to Day (*H.D.*, i.117) on January 10, 1599/1600, in earnest of *The Italian Tragedy of —*.

## ORPHEUS, THE STORY OF (of 1547)

Performed February 22, 1547, at Whitehall, by the Children or the Gentlemen of the Chapel (*E. and M.*, pp.6, 8; Wallace, *E.E.D.*, pp.70-71).

## ORPHEUS

Included in Warburton's list of burnt plays (3 *Lib.*, ii.232). "On the same subject there is a fragment of a drama, perhaps far more ancient, in the British Museum" (*Biog. Dram.*, iii.107). Greg (3 *Lib.*, ii.252) notes that he has not found this fragment in the British Museum.

## ORTENUS

Archer's play-list, 1656, has both *Ortenas*, a tragedy, and *Ortenus*, a comedy. "I can only suggest *Hercules Oetaeus* already misprinted 'Hercules Orteus' in the list" (Greg, *Masques*, p.xciv).

## OSRIC (See MARSHAL OSRIC)

## OWEN TUDOR

By Drayton, Hathway, Munday, and Wilson, for the Admiral's Men, in January 1599/1600 (*H.D.*, i.117).

Greg (*H.D.*, ii.210) notes that Owen Tudor is reported to have married Catherine of Valois, widow of Henry V, by whom he had a son who became the father of Henry VII. Owen was beheaded by Edward IV. Doubtless *Owen Tudor* was a chronicle play.

#### OWL, THE

By Daborne; there is much correspondence between Daborne and Henslowe concerning this play, for which Daborne received £10; it was finally paid for on March 28, 1613/14 (*H.P.*, pp. 79-82).

In his letter of March 11, 1613/14, Daborne speaks of "this play." Fleay (*B.C.E.D.*, i.81) thinks that he is not referring here to *The Owl*, but to *The Faithful Friends*, for in the next letter he asks for £12 for the play, and he had already sold *The Owl* for £10. Greg (*H.P.*, p.82) explains that Daborne in the letter of March 11 is merely speaking of what he will ask in the future, and asking payment for the papers sent; and he considers Fleay's suggestion of *The Faithful Friends* uncalled for.

#### OWLE, THE

Mentioned in Archer's play-list, 1656, as a comedy. This reference might be to Jonson's *Masque of Owls*, to Daborne's play of 1613, or to neither of these plays (Greg, *Masques*, p.xcv).

#### PAGE OF PLYMOUTH

By Dekker and Jonson, in August and September, 1599, for the Admiral's Men; payment for properties in September (*H.D.*, i. 110-111).

Greg (*H.D.*, ii.205) notes that an account of the murder of Page was published in a tract called *Sundrye strange and inhumaine Murders lately committed*, 1591; and there were also at least three ballads on the subject. In *Shak. Soc. Papers*, ii.79, the story on which the play is based is told. Mistress Page had her husband strangled in order to marry her lover; together with her lover and the men whom she had hired to do the murder, she was executed.

#### PAINFUL PILGRIMAGE, THE

Performed during the season from July 14, 1567 to March 3, 1567/1567-8, before the Queen (Feuillerat, *Revels*, p.119).

Feuillerat (*Revels*, p.448) suggests that the play referred to may be *Everyman*.



## PAINTER'S DAUGHTER, THE

Performed December 26, 1576, at Hampton Court, by the Earl of Warwick's Men; payment for properties in December (Feuillerat, *Revels*, pp.256, 266-269; Wallace, *E.E.D.*, p.218).

## PALAEMON AND ARCITE, Parts I and II (of 1566)

Part I: by Richard Edwards; performed September 2, 1566, by University students in Christ Church Hall, Oxford, before the Queen.

W.Y. Durand, "Palæmon and Arcyte, etc." (*P.M.L.A.*, 1905, xx. 502 ff.) translates from the Latin of Bereblock, (Nichols *Progresses Elizabeth*, i, "The Queen at Oxford, 1566," pp.43-44): "At the approach of night, they came together for the play that had been made ready. . . Scarcely had the Queen come in, together with the nobles and the chief men, and taken her seat on the lofty throne, when all the approaches to the theatre (this was the hall of the college) were thronged with so great a crowd, and the steps were already so filled with people, that by their violent pushing they disturbed the common joy by a frightful accident. A certain wall of great square stones had been built there . . . the crowd becomes too dense, the rush too great, the wall, although quite firm, could not stand the strain; it gives way from the side of the stairs, three men are overwhelmed by the falling mass, as many more wounded." Bereblock summarizes the plot, the source of which was Chaucer's *Knight's Tale*.

Part II: By Edwards, performed September 4, 1566, in Christ Church Hall, before the Queen.

Nichols (*Progresses Elizabeth*, iii, "The Queen at Oxford, 1566," p.111) gives Wood's account: "At night the Queen was present at the other part of the play of *Palaemon and Arcyte*, which should have been acted the night before, but deferred because it was late when the Queen came from disputations at St. Mary's. When the play was ended, she called for Mr. Edwards, the author, and gave him very great thanks." Wood then records the details of the performance.

Boas (*U.D.*, p.101) notes that Thomas Neale states that at a preliminary performance before certain courtiers the play was said far to surpass Edwards' earlier *Damon and Pythias*. Robinson, Wood, and Stephens all give brief accounts of the play (*Progresses Elizabeth*, iii); and Robinson writes that Chaucer's *Knight's Tale* was publicly exhibited, "having been translated from Latin into the English tongue by Master Edwards and some other alumni of

the college." Durand (*P.M.L.A.*, xx.518) observes that if Robinson's statement is true, the existence of a previously unknown Latin version of the Palaemon and Arcyte story must be assumed. Durand believes, however, that Robinson's words are the result of a confusion of *Palaemon and Arcite* with *Marcus Geminus*. He also maintains (*J.G.P.*, iv.356-69) that *Palaemon and Arcite* was not a source for *The Two Noble Kinsmen*. L. Bradner (*The Life and Poems of Richard Edwards, Yale Studies in English*, lxxxiv.25-31, 73-81) discusses *Palaemon and Arcite* at length.

#### PALAEEMON AND ARCITE (of 1594)

Performed by the Admiral's Men, at the Rose, as a new play, September 17[18], 1594, and from then until November 9, 1594, four performances (*H.D.*, i.19-20).

Greg (*H.D.*, ii.168) observes that the play was probably founded on Chaucer's *Knight's Tale*. E. H. C. Oliphant (*The Plays of Beaumont and Fletcher*, p.329), after stating that it has been suggested that *The Two Noble Kinsmen* was a rewriting of *Palaemon and Arcite*, presented by the Chamberlain's Men in 1594, observes: "That is not impossible, but, if so, I judge none of the original work is left." *Palaemon and Arcite*, however, was acted by the Admiral's Men.

#### PANECIA

Expenses for rehearsal entered in Revels' Accounts, December 18, 1574 (Feuillerat, *Revels*, p.238).

Feuillerat (*Ibid.*, p.459) notes that the Books of the Treasurer of the Chamber contain two payments to Leicester's Players, for two plays, performed on St. Stephen's Day, and New Year's Day (Cunningham, *Revels*, p.xxx). Chambers (*E.S.*, ii.88) states that *Panecia* was probably either the play of December 26, 1574, or that of January 1, 1575. Wallace (*E.E.D.*, p.205) gives "New yers daie at night," 1574/5, as the date of its performance.

#### PARADOX, THE

Performed by the Admiral's Men, at the Rose, as a new play, July 1, 1596; the entry reads: received "at (peth) paradox 45s." (*H.D.*, i.42).

Greg (*H.D.*, ii.180) calls attention to the fact that "paradox" is an alteration of "peth[agoras]."

## PARIS AND VIENNA

Performed February 19, 1572, by the Children of Westminster; payment also made for properties. (Feuillerat, *Revels*, pp. 141-142, 145; Wallace, *E.E.D.*, p. 214. See also Chambers, *M.L.R.*, ii. 4, in which the company is not specified and the payee is given as John Billingesley; and Chalmers, *Apology*, p. 360, in which the warrant is dated 1572-3. In the Declared Accounts, Chambers, *E.S.*, iv. 146, the warrant is dated February 26.)

Feuillerat (*Revels*, p. 451) states that probably the source of the play was *The History of the noble and ryght valyaunt & worthy knyght Parys and of the fayr Vyene the daulphyns daughter of vyennays. the whyche suffred many aduersytees by cause of their true love or they could enioye the effect thereof of eche other. In the tyme of kynge Charles of Fraunce, the yere of our Lorde MCCLXXI*, a translation from the French, and published by Caxton. The romance was reprinted by W. C. Hazlitt, 1869, in the Roxburghe Library.

## PARROIALL OF PRINCES, THE

Entered S.R. April 15, 1641, as a play.

This play, if it is a play, is nowhere else mentioned. Does the title mean "The Pair Royal of Princes"?

## PASTORAL TRAGEDY, A

By Chapman, for the Admiral's Men, in 1599 (*H.D.*, i. xlix, 110).

Greg (*H.D.*, ii. 204) notes that nothing is known of the play, which was probably never completed.

## PASSION OF CHRIST, THE (of 1556)

Performed in 1556, on Corpus Christi Day, at the Greyfriars in London (Collier, *H.E.D.P.*, i. 164-165, quoting from Cotton MS. Vitellius f.v.). Again performed on June 7, 1557, at the Greyfriars (Henry Machyn, *Diary*, 1550-1563, p. 138).

## PASSION OF CHRIST, THE (of 1561)

By Thomas Ashton; performed at Shrewsbury in 1561, and again in 1568 or 1569.

G. C. Moore Smith in his Introduction to Fraunce's *Victoria*, p. xvii, states that a series of Ashton's plays were acted on the ground known as "The Quarry" in Shrewsbury. Chambers (*M.S.*, ii. 394) notes that an undated list of Costs for *The Passion of Christ* included a dizard's head and beard, 6 dozen bells, gunpow-

der, and other appurtenances to a devil. Chambers (*E.S.*, iii.210) also states that the 1561 date of performance is confirmed by an entry in the town accounts (Owen and Blakeway, *History of Shrewsbury*, i.353) of a payment to "Aston and a other gentellmane of Cambridge over paradijs" on May 25, 1561. Chambers further notes that a chronicle (Taylor MS. of 16th-17th c.) records for 1568-9 (*Shropshire Arch. Soc. Trans.*, iii.268) the performance of a play by Ashton, which, according to a local record (Robert Owen, *Arms of the Bailiffs*), was *The Passion of Christ*. Owen assigns the play to 1568, but the town accounts seem to indicate that 1569 is the correct date. This is probably the play referred to by Thomas Churchyard, *The Worthinesse of Wales*, 1586 (Spenser Soc., p.85):

There is a ground, newe made Theator wise,  
Both deepe and hye, in goodly auncient guise:  
Where well might sit, ten thousand men at ease  
And yet the one, the other not displease. . .  
At Aston's play, who had beheld this then,  
Might well have seene there twentie thousand men.

#### PASTOR STAPILTON

Mentioned in Rogers and Ley's play-list, 1656. "Apparently some translation of the *Pastor Fido*, ascribed to Sir Robert Stapleton. None such, however, is known" (Greg, *Masques*, p.xcvii).

#### PATIENT GRISSSEL

Mentioned in Archer's play-list of 1656 as a comedy, and as new; and by Kirkman, 1661 and 1671. "Possibly this is the puppet-show recorded by Pepys in 1667" (Greg, *Masques*, p.xcvii).

#### PEACEABLE KING, THE, OR LORD MENDALL

Licensed for acting August 19, 1623, for the Prince's Men, at the Red Bull (Adams, *Dram. Rec.*, pp.24-25).

#### PERSEUS AND ANDROMEDA

Performed February 23, 1574, at Hampton Court, by Mulcaster's Boys (Feuillerat, *Revels*, p.213; Wallace, *E.E.D.*, p.216). In the Revels account the title reads "Percius and Anthomiris." Feuillerat (*Revels*, p.457) agrees with Malone in thinking that "Anthomiris" was a blunder for Andromeda. In the Revels Account for 1572 (*Revels*, p.175) reference is made to the payment of money to Arnold the painter "for the picture of Andromadas." Chambers (*E.S.*, iv.88) believes that this early reference to the

"picture" may indicate that the play was performed during the Christmas season, 1572, as well as in 1573-4.

#### PHAETHON

By Dekker, for the Admiral's Men, in January, 1597/8; payment for properties in January, 1597/8, and for preparing the play for Court performance, 1600/1 (*H.D.*, i.83, 124-125). Properties listed in the Admiral's inventories (*H.P.*, pp.116-117, 120); a mention of the play in the Admiral's book-list (*H.P.*, p.121).

Fleay (*Stage*, p.405) identifies *Phaethon* with *The Sun's Darling* by Dekker and Ford, licensed in 1624, and printed in 1656. Greg (*H.D.*, ii.190) agrees with Fleay; Chambers (*E.S.*, iii.300) denies the identity of the two plays, though he admits that *Phaethon* probably underlies *The Sun's Darling* (*E.D.*, ii.167). M. L. Hunt (*Thomas Dekker*, p.29) thinks the two plays to be identical.

#### PHEDRASTUS AND PHIGON AND LUCIA, THE HISTORY OF

Expenses for rehearsal, in Revels' Accounts, 1574 (Feuillerat, *Revels*, p.238).

Collier (*H.E.D.P.*, i.226) thinks that the Chamberlain's Men performed two plays: *The History of Phedrastus*, and *Phigon and Lucia*. He surmises that *Phigon and Lucia* may be the same play as *P[r]edor and Lucia* which is mentioned in the Accounts of the Revels of the preceding year, though "perhaps neither was the correct title." Fleay (*B.C.E.D.*, ii.290) believes there were three plays: *The History of Phedrastus*, *Phigon*, and *Lucia*. Feuillerat (*Revels*, pp.458-9) contends that the entry may just as well refer to one single play. He also contends that *Phigon and Lucia* was not the same play as *Predor and Lucia*, and that since the Books of the Treasurer of the Chamber contain no payments to Sussex' Men, they probably did not act before the Queen. Chambers (*E.S.*, ii.93) agrees with Collier in thinking that there were two plays.

#### PHIGON (See THE HISTORY OF PHEDRASTUS AND PHIGON AND LUCIA)

#### PHILEMON AND PHILECIA

Performed February 22, 1574, at Hampton Court by the Earl of Leicester's Men (Feuillerat, *Revels*, p.213).

Apparently there is no warrant for the play; but Wallace (*E.E.D.*, p.215) suggests that "Mundaye" in the Revels' Account

is clearly an error for "Sunday," and the warrant for payment, dated February 15, 1573, is the warrant for this play.

#### PHILENZO AND HIPPOLYTA

By Massinger; entered S.R. June 29, 1660; included in Warburton's list of burnt plays (3 *Lib.*, ii.231).

Collier (*Henslowe's Diary*, p.xxxi) states that he is informed that a copy of *Philenzo and Hippolyta* had been discovered in MS. among the Conway Papers, but no further record of it is to be found. Fleay (*B.C.E.D.*, i.213) observes that the play was probably an alteration for the company at the Red Bull, about 1620, of Dekker's *Philipo and Hippolito*, previously acted at the Rose in 1594. Greg (*H.D.*, ii.165) thinks Fleay's identification possible, though he is not sure that Dekker wrote *Philipo and Hippolito*.

#### PHILIP OF SPAIN

Purchased of Edward Alleyn, for the Admiral's Men, in August, 1602 (*H.D.*, i.169).

Hazlitt (*Manual*, p.179) suggests that possibly the play was Part II of *If You Know Not Me You Know Nobody*, printed in 1606, and dealing partly with the Spanish Invasion of 1588. Greg (*H.D.*, ii.223) remarks that Philip is a character in Part I of *If You Know Not Me*, but does not appear in Part II, and neither part can be so early as *Philip of Spain*. Chambers (*E.S.*, iii.343) agrees with Greg.

#### PHILIPO AND HIPPOLITO (See PHILENZO AND HIPPOLYTA)

Performed by the Admiral's Men, at the Rose, as a new play, July 9, 1594, and from then until October 7[8], twelve performances (*H.D.*, i.18-19).

Greg (*H.D.*, ii.165) surmises that this play may have been the original of *Julio and Hippolita* in the German collection of 1620.

#### PHILOTAS

By Dr. Richard Lateware; mentioned by Samuel Daniel, in the *Apology* appended to *Philotas*, 1604 (*Works*, iii.178): "Besides, about eight yeares since [1596] meeting with my deare friend D. Lateware . . . I told him the purpose I had for *Philotas*; who sayd that himselfe had written the same argument, and caused it to be presented in St. Johns Colledge in *Oxford*; where I after heard, it was worthily and with great applause received."

## PHOCAS

By Samuel Bernard, performed 1616/7, at Magdalen College, Oxford. The MS. of the play appears to be lost (L. B. Morgan, "The Latin University Drama," *Jahrbuch*, xlvii.78).

## PHOCASSE

Performed by the Admiral's Men, at the Rose, as a new play, May 19[20], 1596, and from then until July 17[22], seven performances; purchased from Martin Slater in May, 1598 (*H.D.*, i.30, 42, 86). Mentioned in the book-list in the Admiral's inventories of 1598 (*H.P.*, p.121).

Greg (*H.D.*, ii.180) notes that Phocas, a centurion, was elected Emperor of Constantinople in 606; he was deposed and killed by Heraclius in 610. Chambers (*E.S.*, ii.167) thinks that the book had been retained by Slater when he left the company. The play is entered as "focas" in the *Diary*.

## PHYLLIDA AND CORIN, A PASTORAL OF

Performed December 26, 1584, at Greenwich, before the Queen by the Queen's Men (Feuillerat, *Revels*, p.365; Wallace *E.E.D.*, pp.224-5).

Possibly "Corin" should be "Coridon."

## PIERCE OF EXTON

By Chettle, Dekker, Drayton, and Wilson, in March and April, 1598, for the Admiral's Men (*H.D.*, i.85).

Greg (*H.D.*, ii.192) notes that the position of the entry and the identity of authorship almost force us to think that it was the first payment for Part II of *Earl Godwin*, but if so, there is some confusion of titles, for Sir Piers Exton was the supposed murderer of Richard II.

## PIERCE OF WINCHESTER (See PIERCE OF EXTON)

By Dekker, Drayton, and Wilson, July and August, 1598; payment for properties, September and October, 1598 (*H.D.*, i.85, 91, 93, 95-97). Mentioned in the play-list of the Admiral's inventories of 1598 (*H.P.*, p.121).

Greg (*H.D.*, ii.195) notes that the title suggests a possible connection of this play with *Pierce of Exton*, though none can be established.



PIRATE, THE

By Davenport.

Samuel Sheppard (*Epigrams, Theological, Philosophical, and Romantic*, 1651) addresses some lines "To Mr. Davenport on his Play called *The Pirate*:"

Make all the cloth you can, haste, haste away,  
The Pirate will o'ertake you if you stay:  
Nay, we will yield ourselves, and this confesse  
Thou Rivals't Shakespeare, though thy glory's lesse.

PISCATOR SIVE FRAUS ILLUSA

By John Hoker; performed at Magdalen College, Oxford, between 1535 and 1543 (Bale, *Index Brit.*, p.217; Boas, *U.D.*, p.386).

PITY THE MAID

Entered S.R. November [December] 29, 1653.

PLACIDAS

Chambers (*M.S.*, ii.451) notes that Nicholas Udall "not improbably wrote the play of *Placidus*, alias *Sir Eustace*, recorded in 1534 in the churchwarden's accounts" at Braintree, Essex.

PLANTATION OF VIRGINIA, A TRAGEDY OF THE

Licensed for acting in August, 1623 (Adams, *Dram. Rec.*, p.24).

PLAY OF A WOMAN (See A WOMAN'S TRAGEDY)

PLAY OF PASTORAL

Mentioned in Sir Humphrey Mildmay's expense account: "27 January 1633-4, For a booke, and the playe of Pastorell" (Collier, *H.E.D.P.*, i.489).

PLAY OF PLAYS AND PASTIMES

Stephen Gosson, *Plays Confuted in Five Actions*, 1582 (*E.D.S.*, pp.189, 198, 202) writes: "Forsooth saith the Authour of the Playe of playes showen at the Theatre, the three and twentieth of Februearie last: They shalbe nowe purged, the matter shalbe good. . . Let the Author of the playe of playes & pastimes, take heede how he reason y<sup>e</sup> action, pronuntiation, agility of body are y<sup>e</sup> good gifts of God. . . The Author of the playe of playes, spreading out his battel to hem me in, is driven to take so large a



compasse, that his array is the thinner." There follows an analysis of the argument of *The Play of Plays*.

Collier (*H.E.D.P.*, ii.199) notes that this play was evidently written to counteract Gosson's *The School of Abuse*, and was acted about 1580 at the Theatre.

#### POLITIC BANKRUPT, THE, OR WHICH IS THE BEST GIRL?

Entered S.R. September 9, 1653.

#### POLITIC QUEEN, THE, OR MURDER WILL OUT

By Davenport; entered S.R. June 29, 1600.

#### POLYPHEMUS (See TROY'S REVENGE)

#### POMPEY, THE STORY OF (See THE HISTORY OF CAESAR AND POMPEY)

Performed January 6, 1581, by the Children of Paul's, at Whitehall; payment made also for properties. (Feuillerat, *Revels*, pp.336, 338; Wallace, *E.E.D.*, p.223. See also Dasent, *Acts*, xii.321, in which the warrant is dated "Twelfte Daye at nighte"; and Chalmers, *Apology*, p.362, in which the warrant is dated January 30.)

Stephen Gosson, *A Third Blast of Retraite*, 1580 (*E.D.S.*, p.145), writes: "And if they [authors] write of histories that are knowen, as the life of Pompeie; the martiall affaires of Caesar, and other worthies, they give them a new face."

#### PONTIUS PILATE

Prologue and Epilogue by Dekker, for the Admiral's Men, in January, 1601/2; the play is entered as "ponesciones piller" (*H.D.*, i.153). Properties mentioned in the Admiral's inventories "Caffes gercken, and his hoose" (*H.P.*, p.116).

Chambers (*E.S.*, ii.180) remarks that the conjectural rendering of Henslowe's title finds support from the presence of garments for "Caffes" or "Caiaphas" in the inventory of 1598; Greg (*H.P.*, p.116) thinks that "Caffes" is possibly, but not necessarily, "Caiaphas."

#### POOR MAN'S PARADISE, THE

By Haughton, for the Admiral's Men, in August, 1599 (*H.D.*, i.110-111).

### POPE JOAN

Performed by Strange's Men, at the Rose, as an old play, March 1, 1591/2 (*H.D.*, i.13).

Collier (*Henslowe's Diary*, p.22) observes that the play was probably a drama on the popular story of Pope Joan; in 1624, *The Anatomie of Pope Joane*, a tract, by I. M., was published, but this was perhaps the reprint of an earlier tract which had been used as the foundation of a dramatic performance.

### PORTIO AND DEMORANTES

Performed February 2, 1580, at Whitehall, by the Lord Chamberlain's Men (Feuillerat, *Revels*, p.321; Wallace, *E.E.D.*, p.222).

J. de Perott (*Rev. Germ.*, 1914, viii.56) suggests that *Portio and Demorantes* may be the Lamorat and Porcia of the French version (1548) of *Amadis de Grecia* (1542).

### PRACTICE OF PARASITES, THE

Mentioned by Thomas Lodge, *A Defence of Poetry, Music and Stage Plays* (Skak. Soc., p.28): "But, after your discrediting of playmaking, you salue upon the sore somewhat, and among many wise workes there be some that fitte your vaine: The Practice of Parasites is one, which I meruel it likes you so well, since it bites you so sore."

### PRAISE AT PARTING

Mentioned by Stephen Gosson as written by himself, *Plays Confuted in Five Actions*, 1592 (*E.D.S.*, p.165): "I was very willing to write at this time, because I was enformed by some of you which heard it with your ears, that since my publishing the *Schole of Abuse*, two Playes of my making were brought to the Stage: the one . . . The Comedie of Captaine Mario: the other a Moral, Praise at parting."

### PREDOR AND LUCIA

Performed December 26, 1573, at Whitehall, by the Earl of Leicester's Men; payment also for properties. (Feuillerat, *Revels*, pp.193, 203; Wallace, *E.E.D.*, p.215. See also Dasent, *Acts*, viii.177, in which the warrant is dated January 8, and the plays are undated; Chalmers, *Apology*, in which the warrant is dated January 7.)

Feuillerat (*Revels*, p.193) notes that in the MS. the name "Predor" is followed by a colon; perhaps the scribe meant "Predorus."

## PRETESTUS

Expenses for rehearsal recorded in the Revels' Accounts December 20, 1574 (Feuillerat, *Revels*, p.238).

## PRISONER, THE, OR THE FAIR ANCHORESS

By Massinger; licensed for acting as *The Faire Anchoress of Pausillipo*, for the King's Men, January 26, 1639-1640 (Adams, *Dram. Rec.*, p.38). Entered S.R. September 9, 1653, as *The Prisoner, or The Faire Anchoress. The Prisoners*, "a Tragi-Comedy by Philip Massinger," was entered S.R. June 29, 1660.

In 1641 Killigrew's play, *The Prisoners*, was printed. It is possible, as Adams suggests, that in the S.R. entry of 1653, the publisher was trying to smuggle two plays through for a single fee.

## PORTIA

Promised in the dedication of *Cornelia*, 1594, to Lady Sussex: "And so vouchsafing but the passing of a winters weeke with desolate *Cornelia* I will assure your Ladiship my next Sommers better trauell with the Tragedy of *Portia*" (*Works of Thomas Kyd*, ed F. S. Boas, p.102).

## PRODIGAL CHILD, THE

Mentioned in *Histrionastix*, 1610 (*The School of Shakespeare*, ed. R. Simpson, ii.32): "How proceed you in the new plot of the Prodigall Childe?"

*The Prodigal Child* is described in *Histrionastix* as a play by Posthaste. Simpson (*Ibid.*, p.11 ff.) states that there appears to be no extant version of *The Prodigal Son*. There is, however, a German version of the story, published in 1620. Simpson believes that very likely the English version belonged to the Chamberlain's Men in 1593 or 1594, and that Shakespeare may have written it. Simpson prints a translation of *The Prodigal Son* from the German (*Ibid.*, pp.91 ff.). He notes that in all the German translations of English plays little more than a bare outline of the original plot is preserved.

## PRODIGAL SCHOLAR, THE

By Thomas Randolph; entered S.R. June 29, 1660 as "A Comedy, by Tho. Randall"; included in Warburton's list of burnt plays (3 *Lib.*, ii.231).

Fleay (*B.C.E.D.*, ii.375) and Greg (3 *Lib.*, ii.251) give Thomas Randolph as the author of the play, probably following Halliwell (*D.O.E.P.*, p.201), who points out that Randall is the same as Randolph; in the preface to *Hey for Honesty*, 1651, Randolph is referred to as "Tom Randal, the adopted son of Ben Jonson."

### PRODIGALITY

Performed during the season from July 14, 1567, to March 3, 1567/1567-8, before the Queen (Feuillerat, *Revels*, p.119). Collier (*H.E.D.P.*, i.187) suggests that this may have been *The Contention between Liberality and Prodigality*, 1602, and Chambers (*E.S.*, iv.26) thinks that this identification is possible. Fleay (*B.C.E.D.*, ii.288) believes that the two plays are not to be identified.

### PRODITIONES PAPISTARUM

Ascribed by John Bale to himself, 1548 (*Scriptores*, i.704).

### PROGNE

By James Calfhill; a Latin tragedy, performed September 5, 1566, before the Queen, at Christ Church Hall, Oxford.

Wood (Nichols, *Progresses Elizabeth*, iii, "The Queen at Oxford, 1566," p.\*112) gives an account of the play: "After the Queen had refreshed herself with a supper, she, with her nobility, went into Christ Church Hall, where was acted before them a Latin tragedy, called *Progne*, made by Dr. James Calfhill, canon of Christ Church. After which was done, she gave the author thanks; but it did not take half so well as the much-admired play of *Palaemon and Arcyte*."

W. Y. Durand, "Palaemon and Arcyte" (*P.M.L.A.*, 1905, xx. 517) translates from the Latin of Robinson (Nichols, *Progresses Elizabeth*, i, "The Queen at Oxford, 1566," p.92): "In the silence of this night there is exhibited on the stages how King Tereus devours his son, slain and prepared by his wife Progne, on account of her outraged sister,—all indeed, exactly as it should be, with great magnificence, and splendor truly regal."

Durand (*Ibid.*, p.513) gives also a translation of Bereblock's summary of the plot. The play was a dramatization of the story of Procne from Ovid's *Metamorphoses*. Durand suggests that Calfhill's direct source was very likely a Latin play, by Gregario Corraro, written in 1464.

## PROJECTOR LATELY DEAD, A

"This comedy is mentioned in a pamphlet, called, *A Collection of Judgments upon Sabbath-breakers*, 1636, p.45: 'His [Attorney-general Noy's] clients, the players, for whom he had done knight's service, to requite his kindness the next terme following, made him the subject of a merry comedy, styled, *A projector lately dead*; wherein they bring him in his lawyer's robes upon the stage, and, openly dissecting him, find 100 proclamations in his head, a bundle of moth-eaten records in his maw'" (Hazlitt, *Manual*, p.186).

## PROTOMARTYR

By Nicholas Grimald; a tragedy, performed at Merton or Christ Church College, Oxford, 154- (Bale, *Index Brit.*, p.302; Boas, *U.D.*, pp.32, 386).

## PROUD HEART AND A BEGGAR'S PURSE, A

Mentioned in *Histrionastix*, 1610 (*The School of Shakespeare*, ii.37).

USHER. One of you answer the names of your plays.

POST. *A proud heart and a beggars purse* (a pastoral).

## PROUD MAID'S TRAGEDY, THE

Performed February 25, 1612, by the Lady Elizabeth's Men, before the Queen and the Prince (Cunningham, *Revels*, pp. xl, 211).

Cunningham (*Revels*, p.xl) suggests that *The Proud Maid's Tragedy* was Beaumont and Fletcher's *The Maid's Tragedy*, published in 1619. Murray (*E.D.C.*, i.262) and Fleay (*B.C.E.D.*, ii.392) think that there is no reason for connecting the two plays. Fleay (*Stage*, pp.203-4) assigns to the Lady Elizabeth's Men at the Swan *The Proud Maid's Tragedy*, according to his surmise the same play as Middleton's *A Chaste Maid in Cheapside*, printed in 1630. But he appears later (*B.C.E.D.*, ii.238) to have withdrawn this identification. Chambers (*E.S.*, iii.441) observes that there is "nothing improbable" about Fleay's original suggestion.

## PROUD POVERTY (See ANTONIO. KINSMEN)

## PROXY, THE (See LOVE'S AFTERGAME)

## PTOLEMY (See A HISTORY OF TELOMO)

Mentioned by Gosson, *The School of Abuse* (Shak. Soc., p.30): "The Jew, and Ptolome, showne at the Bull . . . very lively de-

scribing howe seditious estates with their oune devises, false friends with their owne swoords, and rebellious commons in their oune snares are overthrowne."

PUER VAPULANS

By Michael Murgetrode; acted at Jesus College, Cambridge, 1581-2 (G. C. Moore Smith, *College Plays*, p. 109).

Boas (*U.D.*, p. 388) observes that N. Frischlein's *Priscianus Vapulans* was printed in Strasburg in 1580.

PURITAN MAID, THE MODEST WIFE AND THE WANTON WIDOW, THE

By Thomas Middleton; entered *S.R.* September 9, 1653; included among the burnt plays of Warburton (3 *Lib.*, ii. 231).

PYTHAGORAS

Performed by the Admiral's Men, at the Rose, as a new play, January 16, 1595/6, and from then until July 14[19], twelve performances; purchased from Slater in May, 1598 (*H.D.*, i.27-28, 30, 42, 86).

Greg (*H.D.*, ii.178) notes that in the entry for July 1, 1596, "peth" has been altered to "paradox." Probably "paradox" was another play.

QUEEN, THE

Mentioned in Archer's play-list, 1656, as by John Fletcher. The title probably refers to *The Queen or The Excellency of Her Sex*. "Fletcher's name has crept in from another entry" (Greg, *Masques*, ii.c).

QUEEN OF ETHIOPIA, THE

Mentioned in the corporation records as performed by Lord Howard's Men, at Bristol before the mayor and aldermen in the Guild Hall. Lord Howard's Men were at Bristol between August 31 and September 6, 1578 (J. Northbrooke, *A Treatise*, ed. J. P. Collier, p.viii).

Fleay (*B.C.E.D.*, ii.291) would identify this play with *Theagines and Cariclea*.

QUID PRO QUO

Performed 1578/9 at Bristol, by the Earl of Bath's players (Murray, *E.D.C.*, ii.215).

## QUINTUS FABIVS

Performed January 6, 1574, by the Children of Windsor at Whitehall (Feuillerat, *Revels*, pp.193, 202, 203; Wallace, *E.E.D.*, p.215. See also Dasent, *Acts*, viii.178, in which the play is dated "This Christmas").

## RANDALL EARL OF CHESTER

By Middleton, in October and November, 1602, for the Admiral's Men; in the entry for October 21, 1602, the play is called "Chester tragedie" (*H.D.*, i.171).

Fleay (*B.C.E.D.*, ii.91) identifies *Randall Earl of Chester* with *The Chester Tragedy* of October 21. He further suggests: "Query *Edol Earl of Chester*, another name for a refashioning of the old play *Uther Pendragon*, afterwards remade into *The Birth of Merlin*." Greg (*H.D.*, ii.225) regards Fleay's identification as possible, but believes that perhaps *Randall Earl of Chester* is a refashioning of *The Wise Man of Westchester*, first acted in 1594, and identified with *John a Kent* and *John a Cumber*, the MS. of which is still extant. Ranulph, Earl of Chester, appears in *John a Kent*. Greg conjectures that the subject of the play was Randulf le Merchin (died 1129?), or his son Randulf de Gernons (died 1153), or Randulf de Blendevil (died 1232), all of whom were Earls of Chester.

## RANGER'S COMEDY, THE

Performed by the Queen's and Sussex' Men, at the Rose, as an old play, April 3, 159[3/]4; performed by the Admiral's Men, May 15, and from then until January 19[18], 1594/5, ten performances (*H.D.*, i.17-19, 21).

Greg (*H.D.*, ii.162) states that this play clearly belonged to Henslowe, but it may have been an old Queen's play which the company sold to him when they were hard up.

## RAPE OF THE SECOND HELEN, THE HISTORY OF

Performed January 6, 1579, at Richmond, by the Chamberlain's [Sussex'] Men (Feuillerat, *Revels*, pp.286, 299; Wallace *E.E.D.*, p. 220. See also Dasent, *Acts*, xi.21, in which the play is undated and no sum is mentioned).

Mary S. Steele (*Plays and Masques at Court*, p.73) notes that although the Revels' Accounts do not state the name of the company, it seems likely that *The Rape of the Second Helen* was "my Lord Chamberleyne's players second plaie." Murray (*E.D.C.*,



i.37) and Fleay (*Stage*, p.26) follow Chalmers (*Apology*, p.396) and assign the play to Leicester's Men. Chalmers, however, appears to be wrong, for *The Acts of the Privy Council* (Dasent, xi.21), confirmed by the Revels' Accounts, and by the Declared Accounts, gives two plays by the Chamberlain's and one by Leicester's Men.

#### RAYMOND, DUKE OF LYONS

Performed March 1, 1613, by the Lady Elizabeth's Men, before the Count Palatine and the Lady Elizabeth, according to the questioned Revels' Account (Cunningham, *Shak. Soc. Papers*, iii.123-124; *Revels*, pp. xlii-xliii).

For a discussion of the genuineness of the Revels' Account see S. Tannenbaum, *Shakespeare Forgeries*, pp. 58-62, 65.

#### RE VERA OR VERILY

J. S. Hawkins, in an edition of *Ignoramus*, p.xxi, mentions the fact that in a copy of *Ignoramus*, belonging in 1741 to John Hayward, M. A., of Clare Hall, the owner had written: "N.B. Mr. Geo. Ruggle wrote besides two other comedies, *Re vera* or *Verily*, and *Club Law*, to expose the Puritans, not yet printed. M.S." Hawkins believes that "M.S." refers to some unspecified manuscript authority for Hayward's statement, but it might easily mean that the two plays were extant in MS.

#### RED KNIGHT

Mentioned in the corporation records as performed by the Chamberlain's [Sussex'] Men, at Bristol, before the mayor and the aldermen. Sussex' Men were at Bristol between July 29 and August 5, 1576 (J. Northbrooke, *A Treatise*, ed. J. P. Collier, p.ciii).

#### REGICIDIUM

A Latin historical drama (*Retro. Rev.*, xii. 8). Schelling (*E.D.*, ii.602) dates this play as before 1642.

#### REVERENT RECEIVING OF THE SACRAMENT, A

Mentioned by Thomas Wylley, Vicar of Yoxford in Suffolk, writing to Cromwell in 1537 (*L. & P. Henry VIII*, xii. 1. 244): "I dedycat and offer to your Lordshype A Reverent Receyving of the Sacrament, as a Lenton matter, declaryd by vj chyl dren, representing Chryst, the worde of God, Paule, Austyn, a Chylde, a Nonne callyd Ignorancy; as a secret thyng that shall have hys ende ons rehersyd afore youre eye by the sayd chyl dren."



## RICHARD CROOKBACK (See RICHARD III)

By Jonson, for the Admiral's Men, June 24, 1602; the entry states: "in earneste of a Boocke called Richard Croockbacke & for new adicyons for Jeronymo the some of £10" (*H.D.*, i.168).

Fleay (*B.C.E.D.*, i.371) surmises that *Richard Crookback* was "probably an alteration of Marlowe's play (on which Shakespeare's was founded), brought by Jonson from the Chamberlain's Company, just as he had taken *Jeronymo* from them, first to the Chapel Boys, and then to the Admiral's Men." Greg (*H.D.*, ii.222) disagrees with Fleay, since Jonson would not have been paid in earnest for an old play, and the sum £10 is very large even if it were in part payment for a new play, for it is difficult to believe that more than £3 would have been paid for additions to *Jeronymo*. We should expect Jonson to have published this play, but perhaps it was never finished.

## RICHARD THE CONFESSOR

Performed by Sussex' Men, at the Rose, as an old play, December 31 and January 16, 1593/4 (*H.D.*, i.16).

Hazlitt (*Manual*, p.70) is convinced that the title is an error of Henslowe's, and the play is *Edward the Confessor*. Fleay (*B.C.E.D.*, ii.298) suggests: "Query *Alphonsus Emperor of Germany*, printed 1654"; but Greg (*H.D.*, ii.158) observes that the only way of explaining Fleay's identification is to suppose that he misread the title as *Richard the Conqueror*.

## RICHARD II

Performed April 30, 1611, at the Globe, by the King's Men (*N.S.S.T.*, 1875-6, p.415, from Simon Forman's notes in Bodl. Ashmole MS. 208, f. 200. "The Booke of Plaies and Notes therof per formans for Common Pollicie. In Richard the 2 At the Glob 1611 the 30 of Aprill"). The account states: "Remember therin howe lack straw by his overmoch boldnes, not beinge pollitick nor suspecting Anye thinge, was Soddently at Smithfeld Bars stabbed by Walworth the major of London, & soe he and his wholle Army was overthrowen. . . Remember therin also howe the ducke of Lankaster pryuily contryued all villany, to set them all together by the ears, and to make the nobilyty to Envy the kinge and mislyke of him and his gouernmente, by which meanes he made his own sonn king, which was henry Bullinbrocke. Remember also how the duke of Lankaster asked A wise man, wher him self should ever be kinge, And he told him no, but his

sonn should be kinge. And when he had told him he hanged him vp for his labor, because he should not brute yt abroad or speke ther-of to others."

Ward (*E.D.L.*, ii.104) maintains that this play was identical with *The Life and Death of Jack Straw, a Notable Rebel*, printed in 1593, and ascribed by Fleay to Peele (*B.C.E.D.*, ii.153). Schelling (*E.D.*, ii.603) and Chambers (*E.S.*, ii.216) assert that *Richard II* is non-extant. Dr. Joseph Q. Adams, in his edition of *Macbeth*, 1931, presents good evidence to show that the "Forman" notes are a forgery by Collier.

#### RICHARD II, THE DEPOSING OF

Performed on February 7, 1601, at the Globe, by the Chamberlain's Men.

Kennet (*Complete History of England*, 1719, ii.639) gives an account of the presentation of the play and the punishment of those "now giving the Representation of a scene upon the Stage, which was the next Day to be acted in reality upon the person of the Queen." Schelling (*E.D.*, ii.603) classifies the play as lost, "perhaps Shakespeare's." Evelyn M. Albright, "Shakespeare's *Richard II* and the Essex Conspiracy" (*P.M.L.A.*, xlii.686-720), discusses the matter in detail, and proves quite satisfactorily that the play mentioned by Kennet, used by the Essex conspirators, was *Richard II* of Shakespeare.

#### RICHARD III, A TRAGEDY OF, OR THE ENGLISH PROFIT (See RICHARD CROOKBACK)

By Samuel Rowley; licensed for acting, for the Palsgrave's Men, July 27, 1623, as "a *Tragedy of Richard the Third, or the English Profit*, with the Reformation" (Adams, *Dram. Rec.*, p.24).

Fleay (*Stage*, p.301) states that Rowley reformed or altered an old play; again (*B.C.E.D.*, ii.171) he observes that the play may have been merely an alteration of Jonson's *Richard Crookback* of 1602. Adams suggests that the word "reformation" was perhaps used by Herbert with reference to the censored portions.

#### RICHARD WHITTINGTON, THE HISTORY OF

Entered S.R. February 8, 1605, as performed by the Prince's Men. Mentioned in Beaumont and Fletcher (*The Knight of the Burning Pestle*, ed. F. W. Moorman, p.10):

"Why could you not be contented, as well as others, with 'The Legend of Whittington'?"

H. Parrot (*Lacquei Ridiculosi, Springes for Woodcocks*, 1613, ii.162) writes:

'Tis said that *Whittington* was rais'd of nought,  
And by a cat hath divers wonders wrought;  
But *Fortune* (not his cat) makes it appear,  
He may dispend a thousand marks a year.

The allusion in *The Knight of the Burning Pestle* is undoubtedly to this play, and Chambers (*E.S.*, ii.189) suggests that Parrot's allusion may also be. The Prince's Men in 1605 were occupying the Fortune Playhouse.

#### RIVALES

By William Gager; performed at Christ Church, Oxford, June 11, 1583, before Albertus Alasco, Prince Palatine of Siradia in Poland; revived at Christ Church February 7, 1592, and again September 26, 1592, before the Queen.

A. à Wood (*Athen. Oxon.*, ii.88) mentions the first performance: "The last [*Rivales*] was acted before Albert Alaskie, prince of Sirad, a most learned Polonian, in June 1583, in which year he purposely came into England, to do his devotions to, and admire the wisdom of, Queen Elizabeth. After he had beheld and heard the play with great delight in the said refectory, he gave great thanks in his own person to the author." Boas (*U.D.*, p.197) gives several statements from the Christ Church Accounts, 1591/2, with reference to the Shrovetide performance of 1592. Stringer (Nichols, *Progresses Elizabeth*, ii, "The Queen at Oxford," p.23) gives an account of the third performance: "At night there was a comedy acted before hir Highnes in the hall of that colledge [Christ Church]; and one other on Tuesday at night, being both of them but meanelly performed (as we thought), and yet most graciouslye, and with great patience, heard by hir Majestie. The one being called *Bellum Grammaticale*, and the other intituled *Rivales*." John Rainolds (*The Overthrow of Stage Plays*, 1629, pp.21, 36, 103, 11, 152) writes of "mariners beastly drunken," of "country wooing," and of "the vanity of a bragging souldier" in connection with a discussion of the play, in which he criticizes its filth and wantonness.

Boas (*U.D.*, p.182) notes that Gager in his prologue to *Dido*, acted on the next night after *Rivales*, states:

Hesterna Mopsum scena ridiculum dedit.

From this line it may be inferred that Mopsus, a character taken from Vergil's *Eclogues*, was one of the *dramatis personae* in the play. Boas further remarks that the use of burlesque in rustic love-making is noteworthy, and that drunken sailors were not usually found in plays at this time. It is interesting to note that on the last morning of her visit Elizabeth "schooled Dr. Reynolds for his preciseness, willing him to follow her laws, and not to run before them" (Nichols, *op. cit.*, p. 29). Chambers (*E.S.*, iii.319) notes that presumably it is the prologue for the revival of *Rivales* on September 26, 1592, which is printed at the end of Gager's *Ulysses Redux*, entitled *Prologus in Rivales Comediam*.

#### ROBERT OF CICILY

In King's *Vale Royal*, 1656, is given an account of this play; King secured his information from the city records: "1529. The play of Robert Cicill was played at the High Crosse, and the same was new gilt with gold" (Collier, *H.E.D.P.*, i. pp.114-115).

Collier states that the play was probably founded upon the old story of Robert of Sicily, who denied that the power of God was greater than his own; while he slept, an angel usurped his throne. After much suffering, Robert was restored to power.

#### ROBERT II

By Chettle, Dekker, Jonson, "& other Jentellman," in September, 1599, for the Admiral's Men (*H.D.*, i.111-112).

Fleay (*B.C.E.D.*, i.362) thinks that "the other gentleman" was Wadeson, or perhaps Marston. Greg (*H.D.*, ii.205) finds Fleay's identifications unconvincing, and suggests Porter as a possible fourth writer.

Chambers (*E.S.*, ii.171) calls attention to the fact that there is an entry in the *Diary* for September 28 which reads "unto Mr Maxton the new poete in earneste of a boocke called [blank]," and thinks it possible to identify Mr. Maxton with the "other Jentellman." The play is entered in the *Diary* as "Robart the second kinge of Scottes tragedie" and as the "Scottes tragedie."

#### ROBIN GOODFELLOW (of 1602)

A forgery by Collier, who attributes the play to Chettle, 1602 (*H.D.*, i.181).

Greg (*H.D.*, i. xlv) discusses the forgery at length.

## ROBIN GOODFELLOW (of 1604)

Performed January 1, 1604, at Hampton Court.

Carleton, writing to Chamberlain, January 15, 1604, notes (M. Sullivan, *Court Masques*, p. 192): "On New yeares night we had a play of Robin goodefellow and a maske brought in by a magicien of China."

Cunningham (*Revels*, p. xxxv) gives the warrant for a play before the King on "Newyeres daye at night," 1603-4, by the King's Company, and for a play before the Prince on the "firste of January 1603," by the King's Company. One of these warrants was evidently for *Robin Goodfellow*.

## ROBIN HOOD'S PASTORAL

Entered S.R. May 14, 1594, as a *pastorall pleasant Commedie of Robin Hood and Little John*: it appears in Rogers and Ley's list, and in Archer's list of 1656 (Greg, *Masques*, p. ciii).

Fleay (*B.C.E.D.*, ii. 115) maintains that *The Downfall of Robert Earl of Huntington* by Munday and Chettle, printed in 1601, was founded upon *Robin Hood's Pastoral*, but Greg (*H.D.*, ii. 190) does not agree with him.

## ROBIN HOOD'S PEN'ORTHS

By Haughton, for the Admiral's Men, December to January 1600/1 (*H.D.*, i. 124-125).

Greg (*H.D.*, ii. 212) suggests that perhaps *The English Fugitives*, by Haughton, purchased for the Admiral's Men in 1600, may be the same as *Robin Hood's Pen'orths* or *Pennyworths*.

## RODERICK

Performed by Pembroke's Men, at the Rose, as an old play, October 29, 1600 (*H.D.*, i. 131).

Collier (*Henslowe's Diary*, p. 181) suggests that *Roderick* may have been a story of Roderick the Great, who divided Wales, and who is mentioned in *Thameseidos*, 1600, by E. Wilkinson, *Lib.* ii. Greg (*H.D.*, ii. 229) notes that Roderick is the name of the hero's father in Chettle's *Hoffman*, printed in 1602, and suggests that *Roderick* may have been a fore-piece to that. He thinks, however, that Collier's suggestion is more likely, and observes that the Roderick mentioned in *Thameseidos* is Rhodri Mawr, king of North Wales, who, after fighting the Danes, was killed in battle with the English in 877.

## ROMEO AND JULIET

Mentioned by Arthur Brooke, *The Tragicall Historie of Romeus and Juliet*, 1562 (*Shakespeare's Library*, ed. J. P. Collier, ii. vii): "Though I saw the same argument set forth in the stage with more commendation, then I can looke for: (being there much better set forth then I have or can dooe) yet the same matter penned as it is, may serve to lyke good effect, if the readers do brynge with them lyke good myndes, to consider it."

H. Fuller (*Mod. Phil.*, iv. 75) states that this pre-Shakespearian play on the subject of Romeo and Juliet is preserved in *Romeus and Juliette*, a Dutch play in Alexandrian couplets, by Jacob Struijs, written about 1630. Fuller notes that the *Romeo and Juliet* mentioned by Brooke must not be confused with the unpublished fragment in Latin, written probably as a student's exercise in the early part of the seventeenth century, and preserved in the British Museum.

## ROYAL COMBAT, THE

By Ford; a comedy, entered S.R. June 29, 1660; included in Warburton's list of burnt plays (3 *Lib.*, ii. 231).

## ROYAL WIDOW OF ENGLAND, THE HISTORY OF A

Performed September 18, 1602, by the Children of the Chapel, before the Duke of Stettin-Pomerania, at Blackfriars.

Wallace (*Children of the Chapel*, p. 106) gives an account of the play from the *Diary* of Philipp Julius, Duke of Stettin-Pomerania: "From there we went to the play at the Children's Theatre, which in its plot deals with a chaste widow. It was the story of a royal widow of England."

## RUDE COMMONALTY, A

Mentioned by Thomas Wylley, Vicar of Yoxford in Suffolk, writing to Cromwell in 1537 (*L. & P. Henry VIII*, xii. 1. p. 244): "I have made a playe caulyd A Rude Commynawlte."

## RUFUS I (See BELENDON)

Entered S.R. November 24, 1595.

Chambers (*E.S.*, iv. 403) suggests as the source of this play a chapbook, entered S.R. May 17, 1594, entitled *The famous Chronicle of Henrye the First, with the life and death of Bellin Dunn the firste thief that ever was hanged in England*.



## RUSSET COAT AND A KNAVE'S CAP, A

Mentioned in *Histrionmastix*, 1610 (*The School of Shakespeare*, ii. 37):

USHER. One of you answer the names of your playes.

POST. . . . *A russet coat and a knaves cap* (an Infernall).

## SACKFUL OF NEWS, A

Suppressed at the Boar's Head, Aldgate, 1557.

Dasent, *Acts*, vi. 168 (The 5th of September, at St. James, 1557): "A lettre to the Lord Maiour of London to gyve ordre fourethwith that sum of his officers do fourethwith repayre to the Bores Hed without Algate, where the Lords are enfourmed a lewde play, called a *Sackefull of Newes*, shalbe plaied this daye, the players whereof he is willed to apprehende and to committ to salfe warde untill he shall here further from hense, and to take theire playe booke from them and to send them the same hither."

Chambers (*E.S.*, iv. 403) notes that there are three *S.R.* entries concerning *A Sackful of News*, but he supposes them to refer to the jest-book known to Captain Cox in 1575 (F. J. Furnivall, *Laneham's Letter*, lxvi. 30) rather than to the above play.

## ST. ALBANS, THE TRAGEDY OF

By Shirley; entered *S.R.* February 14, 1640.

Fleay (*B.C.E.D.*, ii. 243-244) suggests that the play was probably "stayed" by Shirley on his return from Ireland, and that if it had any connection with Bacon's career, or with the death of Clanrickard, Earl of St. Albans, in 1635, it was perhaps suppressed by authority.

## ST. CHRISTOPHER

Performed at Golthwayt and at other places in Yorkshire about Christmas time, in 1609, by traveling players. The play seems to have excited much religious controversy (4 *Lib.*, viii. 41).

## ST. GEORGE FOR ENGLAND

By William Smith; mentioned in Warburton's list of burnt plays (3 *Lib.*, ii. 231).

Fleay (*B.C.E.D.*, ii. 251) states that there is doubt as to the two Smiths; William Smith could hardly be the author of that name who published *Chloris and other Poems*, 1596-1600, and the evidence for the existence of any other playwright Smith, except Wentworth Smith, is slight.

ST. OLAVE'S DAY PLAY

Performed in London, July 29, 1557.

J. Strype (*Ecclesiastical Memorials*, iii. part 2. ii) writes: "On the same day 29th. of July being St. Olave's day, was the church holyday in Silver-Street, the parish church whereof was dedicated to that saint. And at eight of the clock at night began a stage play, of a goodly matter, relating it is like, to that saint, that continued unto twelve at midnight."

SALISBURY PLAIN

Entered S.R. November [December] 29, 1653, as a comedy.

Schelling (*E.D.*, ii. 605) suggests: "Qy. one with Wilde's *The Converted Robber*, performed 1637, at Oxford."

SAMPSON (of 1567)

Performed in 1567, at the Red Lion Inn, in London.

Chambers (*E.S.*, ii. 379) notes a statement which appears in B. Marsh, *Records of the Worshipful Company of Carpenters*, iii. 95: "Courte holden the xv<sup>th</sup> daie of Julie 1567, Annoque Regni Reginae Eliz. nono . . . Memorandum that at courte holden the daie and yeare abovesayd that, whear certaine varyaunce, discord & debate was between Wylyam Sylvester carpenter on thone partie & John Brayne grocer on thother partie, yt is agreed . . . that after the playe, which is called the storye of Sampson, be once plaied at the place aforesaid the said John shall deliver to the said William such bondes as are now in his custodie."

SAMPSON (of 1602)

Purchased for the Admiral's Men in July, 1602 (*H.D.*, i. 169). Mentioned by Thomas Middleton, *The Family of Love*, 1608 (*Works*, iii. 26):

LIPSALVE. By youths? Why, I tell thee we saw Sampson, and I hope 'tis not for youths to play Sampson. Believe it, we saw Sampson bear the town-gates on his neck from the lower to the upper stage with that life and admirable record, that it shall never be equalled, unless the whole new livery of porters set to their shoulders.

Mentioned also in the Diary of the Duke of Stettin-Pomerania as acted September 14, 1602, at the Fortune (C. W. Wallace, *Children of the Chapel*, p. 109): "In the afternoon was played a tragi-comedy of Samson and the half tribe of Benjamin."



Bullen in a note to *The Family of Love* maintains that the play mentioned by Middleton is identical with the Admiral's play of 1602, and Greg (*H.D.*, ii.223) agrees with Bullen. But Chambers (*E.S.*, iv.421) regards them as independent of each other, dating the former play c. 1607. He agrees with Wallace in identifying the play which the Duke of Stettin-Pomerania saw at Blackfriars with the Admiral's *Sampson* (*W.S.*, ii.367).

#### SCHOLAR, THE

A comedy, by Richard Lovelace, 1634.

A. à Wood (*Athen. Oxon.*, iii.462) observes: "Those never published were his [Lovelace's] tragedy . . . and his comedy called *The Scholar*, which he composed at sixteen years of age, when he first came to Gloucester hall, acted with applause afterwards in Salisbury Court." In *Lucasta* (1649, p.75) the play is called *The Scholars*; the *Prologue* and *Epilogue* to the play are given. In the *Prologue* Lovelace writes:

A Gentleman to give us somewhat new,  
Hath brought up Oxford with him to show you,  
Pray be not frighted—Tho the scaene and Gown's  
The Universities, the Wits, the Town's  
The Lines, each honest Englishman may speake  
Yet not mistake his Mother-tongue.

#### SCHOLAR TURNED TO SCHOOL AGAIN, THE

Mentioned in "Fragments of Documents," transcribed by F. Marcham (*The King's Office of the Revels, 1610-1622*, p.11). For comments on Marcham's transcription see Chambers, *R.E.S.*, i.479.

#### SCIPIO AFRICANUS, THE HISTORY OF

Performed January 3, 1580, at Whitehall, by the Children of Paul's. (Feuillerat, *Revels*, p.321; Wallace, *E.E.D.*, p.222. See also Dasent, *Acts*, xi. 377, in which the play is undated.)

#### SCOGAN AND SKELTON

By Hathway and Rankins, January to March, 1600/1, for the Admiral's Men. Payment for properties in May, 1601. Above the entry is written "the blind beggar of Elexsandrea" (*H.D.*, i.136).

Greg (*H.D.*, ii.216) notes that to the payments to Hathway and Rankins must no doubt be added 2s. paid to Rankins on February 8, in earnest of an unknown play. Greg observes that

the collection of Scogan jests is commonly ascribed to A. Boorde. It was entered S.R. 1565-6, and in 1567 *The Merry Tales*, said to be by Skelton, were printed. Schelling (E.D., i.388) suggests that this play may have represented a "necromantic context" similar to that of *Friar Bacon and Friar Bungay*.

#### SCOT'S TRAGEDY, THE (See ROBERT II)

#### SEBASTIAN KING OF PORTUGAL

By Chettle and Dekker, April to May, 1601, for the Admiral's Men (H.D., i.136-137).

Greg (H.D., ii.217) notes that a tract, entitled *The strangest adventure that ever happened . . . Containing a discourse concerning the successe of the King of Portugall Don Sebastian from the time of his voyage into Affricke, . . . in the year 1578, unto the sixt of January this present 1601*, was printed in 1601. Upon this, he believes, the play was founded. J. Q. Adams (J.E.G.P., xv. 107) notes the popularity of this theme for plays; in 1598-9 Peele's *The Battle of Alcazar* was revived, and in 1630 Massinger wrote a play upon the subject which Herbert refused to license, as it contained "dangerous matter." M. L. Hunt (Thomas Dekker, p.49) maintains that *Sebastian King of Portugal* was founded on Munday's translation of a French account of Marco Fullio, who pretended that he was the long-dead Sebastian.

#### SELEO AND OLIMPIO

Performed by the Admiral's Men, at the Rose, as a new play March 5, 1594/5, and from then until February 18[19], 1596/6, ten performances (H.D., i.22, 24-25, 27-28). In the entry for September 4, 1594, the play is called "olempeo & hengenyo." To this play probably belong the properties for Neptune in the Admiral's inventories of 1598 (H.P., pp.114, 117).

Fleay (B.C.E.D., ii.301, 303) treats *Olimpio and Hengenyo* as a different play from *Seleo and Olimpio*. He interprets the original title as *Coelo et Olympo*, and identifies the play with Heywood's *The Golden Age*, entered S.R. 1611, and printed the same year. Greg (H.D., ii.175) believes that all the above-mentioned entries refer to the same play. He thinks that Fleay's identification of *The Golden Age* with *Seleo and Olimpio* may be correct. Chambers (E.S., ii.143, iii.344) would treat all the entries as referring to one play, and thinks that Fleay's identification is somewhat hazardous.

## SELF-LOVE

*Computus* for 1551-6 of Sir Thomas Chaloner (Lansd. MS. 824, f.24): "Gevyn on Shrove monday to the king's players who played the play of Self-love . . . xx" (Chambers, *M.S.*, ii.201).

## SERPEDON, THE HISTORY OF

Performed February 16, 1580, at Whitehall, by the Lord Chamberlain's Men (Feuillerat, *Revels*, p.321; Wallace, *E.E.D.*, p.222).

## SET AT MAW, THE

Performed by the Admiral's Men, at the Rose, as a new play, December 14[15], 1594, and from then until January 28, 1594/5, four performances (*H.D.*, i.20, 21).

Malone (*Var.*, iii.304) states that the entry, which reads "the seat at mawe," means "the suit at maw." Later commentators, however, call the play *The Set at Mawe*. Fleay (*B.C.E.D.*, i.135) maintains that *Match Me in London*, published in 1631, as by Dekker, is an alteration of the play. Greg (*H.D.*, ii.172-173) remarks that *Match Me in London* contains a number of allusions to cards, and one to the game of maw, but that these seem to be incidental. The reasons for connecting *The Mack* and *The Wonder of a Kingdom* seem to him, however, more plausible, and that identity, if it were established, would make the identity of *The Set at Maw* and *Match Me in London* more reasonable. He further notes that since little is known of proprietary rights in plays as early as this, the fact that the Admiral's Men acted the play, whereas the Queen Anne's Men owned *Match Me in London*, is no special objection to their identity. M. L. Hunt (*Thomas Dekker*, p.160) would disregard Fleay's identification.

## SET AT TENNIS, THE (See FORTUNE'S TENNIS)

By Munday, in December, 1602, for the Admiral's Men (*H.D.*, i.172).

Greg (*H.D.*, ii.225) would not identify this play with Middleton and Rowley's masque, *The World Tost at Tennis*, published in 1620.

## SEVEN DAYS OF THE WEEK (Parts I and II)

Part I: Performed by the Admiral's Men, at the Rose, as a new play, June 3, 1595, and from then until December 31, 1596, twenty-two performances (*H.D.*, i.24-25, 27-28, 49-50).

Part II: Performed as a new play, January 22[23], 1595/6, and again, January 26[27] (*H.D.*, i.28).

Greg (*H.D.*, ii.176) notes that a play of this name forms part of the *Christmas Prince*, a series of entertainment, performed at Oxford in 1607, printed in the *Miscellanea Antiqua Anglicana*; but he thinks that probably it had only the name in common with the Admiral's play.

#### SEVEN DEADLY SINS, THE

By Richard Tarlton; the original two parts appear as the *Five Plays in One* and the *Three Plays in One* of the Queen's Men in 1585.

Greg (*H.P.*, pp. 130-132) gives the plot of *The second parte of the Seven Deaddie sinns*, which is at Dulwich. Gabriel Harvey, *Four Letters*, 1592 (*Works*, ed. Grosart, i.194) remarks: "Doubtless it [*Pierce Penniless*] will prove some dainty deuise . . . not Dunsically botched-up, but right-formally conueied, according to the stile, and tenour of Tarletons president, his famous play of the seauen Deadly sinnes." Thomas Nashe, *Strange News*, 1592 (*Works*, i.304) asks: "Was sinne so utterly abolished with Tarltons play of the seven deadly sins, that there could be nothing said supra of that argument?"

On March 6, 1592, *Four Plays in One* was acted by Strange's Men at the Rose. Fleay (*Stage*, p.83) has identified this play with 2 *Seven Deadly Sins*. Greg (*H.P.*, p.129) notes that in 1585 the Queen's Men prepared for Court presentation *Five Plays in One* and *Three Plays in One* (i.e. four sin-plays and induction, and the other three sin-plays). *Four Plays in One* or 2 *Seven Deadly Sins* consists of three sin-plays and an induction, the latter having been transferred for some reason to the second part. Greg observes that even though *Four Plays in One* and 2 *Seven Deadly Sins* are identical, it cannot be definitely said that the plot of the latter as given belongs to the actual representation of 1592. Tarlton was a member of the Queen's Company in 1583, and is said by Nashe and Harvey to have composed *The Seven Deadly Sins*. Greg later writes, "The Evidence of Theatrical Plots" (*R.E.S.*, i.262) that Strange's Men may have performed the second part of *The Seven Deadly Sins* at the Curtain while the Admiral's Men were acting it separately at the Theatre.

#### SEVEN WISE MASTERS, THE

By Chettle, Day, Dekker, and Haughton, in March, 1599/1600, for the Admiral's Men (*H.D.*, i.117-119).

## SHANK'S ORDINARY

By John Shank; licensed March 16, 1623-4, for the King's Men (Adams, *Dram. Rec.*, p.27).

The reference is presumably to a jig. C. R. Baskervill (*The Elizabethan Jig*, pp.114, 118-119, 301) discusses this one at length. Shank appears to have been noted for jigs as is shown by an allusion in William Heminges' *Elegy on Randolph's Finger* (ed. G. C. Moore Smith, p.14).

Rounce Roble hoble, he that wrote so byg,  
Bass for a ballad, Iohn Shank for a Jigg.

## SHE SAINT, THE

By Daborne, 1614, for the Lady Elizabeth's Men (*H.P.*, p.82).

Greg (*H.P.*, p.90) believes that *The She Saint* was delivered to the actors by August, 1614.

## SHIP, THE

Mentioned by Nathan Field, *Amends for Ladies*, 1618 (*Nero and Other Plays*, ed. A. W. Verity, p.437):

LORD PROUDLY. What dye this afternoon?

LORD FEESIMPLE. Faith I have a great mind to see *Long Meg* and *The Ship* at the Fortune.

Verity notes that it is tolerably evident that two plays (one called *Long Meg*, and the other *The Ship*) and not one with a double title are referred to. *The Ship* may have been a jig. Chambers (*E.S.*, iii.313) states that *Amends for Ladies* was at least planned, and probably written, by the end of 1611.

## SHORE

By Chettle and Day, in May, 1603, for Worcester's Men (*H.D.*, i.160, 190). Malone (*Plays and Poems of Shakespeare*, ii.334) notes some lines in a metrical pamphlet, entitled *Pimlyco, or Runne Red-cap*, 1609:

Amazde I stood to see a crowd  
Of civil throats stretch'd out so loud: . . .

So that I truly thought all these  
Came to see Shore or Pericles.

In the Prolog to Beaumont and Fletcher's *Knight of the Burning Pestle*, the play is mentioned: "I'm a stranger here; I was ne'er at one of these plays, as they say, but I should have seen *Jane Shore* once."

Fleay (*B.C.E.D.*, i.288) believes that payment was made to Chettle and Day for extracting the *Shore* part from *Edward IV*, printed in 1600, and making one play of it. Greg (*H.D.*, ii.235) believes that a new play is meant here, though the authors may have used the work of their predecessor. On January 14, 1602/3, Chettle and Heywood were paid £2 in earnest of an unnamed play for Worcester's Men (*H.D.*, i.187). Greg suggests that this may plausibly be identified with *Shore*. Schelling (*E.D.*, ii.607) classifies the two entries in the *Diary* as referring to separate plays, calling one *Jane Shore*, and the other *Shore's Wife*. Chambers (*E.S.*, iv. 10-11) discusses *Edward IV* in connection with *Shore*. E. Herz (*E.Sch.*, p.98) mentions a play which was apparently upon the same subject as *Shore*, acted at Graz in 1607 by English actors.

### SHORT AND SWEET

By Robert Wilson, before 1580.

Thomas Lodge, *A Defense of Stage Plays*, c. 1579 (Shak. Soc., p.28) writes: "Tell me, Gosson, was all your owne you wrote there? . . . whence fet you Catilin's Inuective? . . . Beleve me I should preferr Wilson's. Shorte and sweete if I were judge, a peece surely worthy prayse, the practice of a good scholler."

Collier (*H.E.D.P.*, iii.93) notes that, on the authority of Lodge, it was stated that as early as 1580 Robert Wilson was the author of a play on the subject of Catiline. Sidney Lee in his life of Wilson in *D.N.B.* remarks that Lodge preferred Wilson's short and sweet drama on Catiline to Gosson's play upon the same subject. Chambers (*E.S.*, ii.349-350) contends that Lodge refers in *The Defence of Stage Plays* to a drama by Wilson entitled *Short and Sweet*. Many scholars have supposed that there were two Robert Wilsons, an "elder" and a "younger." E. Nungezer (*A Dictionary of Actors*, p.396) observes that careful scholarship has determined that there was but one Robert Wilson who wrote plays.

### SIEGE OF DUNKIRK AND ALLEYN THE PIRATE, THE

Purchased for the Admiral's Men, in March, 1602/3 (*H.D.*, i.174).

Hazlitt (*Manual*, p.210) suggests that Edward Alleyn played the part of the pirate. Fleay (*B.C.E.D.*, ii.309) classifies the play as anonymous, and states that it was bought of Massey. Greg (*H.D.*, ii.228) agrees with Fleay, and thinks Hazlitt's interpretation of the title fanciful. Chambers (*E.S.*, ii.181) ascribes the play to Massey, a well-known Elizabethan actor, on the basis of the

*Diary* entry: "Lent unto Edward Jube . . . to geve unto Charles masseye in earneste of a play."

#### SIEGE OF EDINBURGH CASTLE, THE

By John Davidson, 1571.

Chambers (*E.S.*, iii.283) quotes James Melville (*Diary*, p. 22), s.a. 1571: "This yeir in the monethe of July, Mr. Jhone Davidstone an of our Regents maid a play at the mariage of Mr. Jhone Coluin, quhilk I saw playit in Mr. Knox presence, wherin, according to Mr. Knox doctrine, the castell of Edinbruche was besiged, takin, and the Captan, with an or two with him, hangit in effigie."

Chambers notes that this play anticipated actual events. Edinburgh Castle, which was held by Kirkcaldy in 1571, was taken by the English in 1573, and Kirkcaldy was hanged.

#### SIEGE OF LONDON, THE

Performed by the Admiral's Men, as an old play, December 26 [27], 1594, and from then until July 6, 1596, twelve performances (*H.D.*, i.21-22, 24-25, 27, 42); properties mentioned in the Admiral's inventories of 1598 (*H.P.* p.118).

Fleay (*B.C.E.D.*, i.288) states that Heywood's (?) *Edward IV*, printed in 1600, is founded upon two ballads and upon *The Siege of London*, which was an old play, c. 1590, revived 1594. Greg (*H.D.*, ii.173) suggests that the play may underlie the scenes in *Edward IV* that deal with the besieging of London by the Bastard Falconbridge. He notes that the extant play is well organized, and that therefore whatever was taken from the earlier play must have been revised.

#### SILVER MINE, THE

Performed 1608, by the Children of the Blackfriars.

Chambers (*M.L.R.*, iv.158) quotes a report of the French Ambassador, M. de la Boderie, to M. de Puisieux (*Ambassades de Monsieur de la Boderie en Angleterre*, iii.196) from a letter of March 30, 1608: "Un jour ou deux devant, ilz avoient dépêché leur Roi, sa mine d'Escoce, et tous ses favoris d'une estrange sorte; car après luy avoir fait dépitier le ciel sur le vol d'un oyseau, et faict battre un gentilhomme pour avoir rompu ses chiens, ils le dépeignoient ivre pour le moins une fois le jour." There is a further reference to this play in a letter from Sir Thomas Lake to Lord Salisbury, dated March 11, 1608 (*S.P.D.*, James I, xxxi.73)



in which Lake states that the king was so offended by the performance that he ordered the actors to be forbidden to continue playing.

Though the exact name of the play is not known, Chambers (*E.S.*, iv.421) calls it *The Silver Mine*. The mine referred to was no doubt the silver mine discovered at Hilderston in 1607 and "worked as a royal enterprise with little success" (*E.S.*, ii.53).

#### SILVIA

"A Latin comedy or Pastoral by Philip Kynder, Temp. Charles I. In MS. Ashmole 788 is a Latin epistle which was 'prefixt before my Silvia, a Latin comedie or pastorall, translated from the Archadia, written at eighteen yeers of age'" (Hazlitt, *Manual*, p.211).

#### SINGER'S VOLUNTARY

By John Singer, in January, 1602/3, for the Admiral's Men; the entry reads "for his playe called Syngers Vallentarey" (*H.D.*, i.173).

Collier (*Bibliographical Account*, iii.255) observes that the voluntary by the comedian, John Singer, was not a "jig" or brief performance of singing or dancing, for it is called in the *Diary* a play, and Henslowe paid £5 for it. It was probably an extempore performance—a "voluntary" on the part of Singer. Greg (*H.D.*, ii.227) suggests that Singer put his own name into the title of some topical play which he had written or bought. Chambers (*E.S.*, iii.492) maintains that Henslowe uses the term "vallentarey" in the sense of valedictory, and observes that Singer retired from the stage in January, 1603.

#### SIR JOHN MANDEVILLE

Performed by Strange's Men, at the Rose, as an old play, February 24, 1591/2, and from then until January 31[27], 1592/3, eight performances (*H.D.*, i.13-15).

Fleay's suggestion (*B.C.E.D.*, ii.281) that the play might have been identical with *Fair Em* is dismissed by Greg (*H.D.*, ii.151) with the comment that it "rests on a mere misprint of Simpson's. Fleay confused the names 'Mandeville' and 'Manville.'"

#### SIR JOHN OLDCASTLE (Part II)

By Drayton, Hathway, Munday, and Wilson, for the Admiral's Men, in October and December, 1599; payment for properties in March, 1599/1600 (*H.D.*, i.113, 116, 119). Entered *S.R.* August 10, 1600.



Fleay (*B.C.E.D.*, ii.117) is convinced that Drayton wrote three-quarters of Part II. Payment was made to Dekker for additions in August and September, 1602 (*H.D.*, i.181), but Greg suggests that they were probably additions to Part I (*H.D.*, ii.206). Chambers (*E.S.*, iii.307) notes that the play was an answer to *Henry IV*, in which Sir John Falstaff was originally Sir John Oldcastle. In several of the *Diary* entries the play is referred to as "owld castell."

#### SIR PLACIDAS

A Collier forgery (*H.D.*, i.105-106, xli).

#### SIX CLOTHIERS, THE (Parts I and II)

Part I: By Hathway, Haughton, and Wentworth Smith, for the Admiral's Men, in October, 1601 (*H.D.*, i.149).

Part II: Payment made to the same men in November, 1601 (*H.D.*, i.150, 160).

Greg (*H.D.*, ii.219) thinks that the nature of the entries forbids the identification of these plays with *The Six Yeomen of the West*, purchased from Day and Haughton in 1601. Chambers (*E.S.*, ii.179) suggests that 1 *The Six Clothiers* was perhaps a sequel to *The Six Yeomen of the West*, and that 1 *The Six Clothiers* may be identical with 2 *The Six Clothiers* since it is not called by Henslowe a "first part."

#### SIX FOOLS

Performed during the season from July 14 to March 3, 1567/1567-8, before the Queen (Feuillerat, *Revels*, p.119).

#### SIX YEOMEN OF THE WEST, THE

By Day and Haughton, May to June, 1601; payment for properties in July (*H.D.*, i.137-138, 143-144). Rowley's authorizations for the payments of June 4 to 8 are extant (*H.P.*, p.56-57).

Fleay (*B.C.E.D.*, i.108) suggests that the first part of *Tom Dought*, by Day and Haughton, 1601, was probably the same as *The Six Yeomen of the West*. Greg (*H.D.*, ii.217) notes that the play was no doubt founded on Deloney's chapbook *Thomas of Reading, or The Sixe Worthy Yeomen of the West*, of which the earliest known edition was printed in 1612; but it was transferred from Millington to Pavier, *S.R.*, 1602.

SKINK, SIR MARTIN, THE LIFE AND DEATH OF

By Richard Brome and Heywood; entered S.R. April 8, 1654.

Fleay (*B.C.E.D.*, i.41) suggests that this play was probably altered by Brome from one of Heywood's old plays.

SOLDAN AND THE DUKE OF —, THE HISTORY OF THE

Performed February 14, 1580, at Whitehall, by the Earl of Derby's Men (Feuillerat, *Revels*, p.321; Wallace, *E.E.D.*, p.222).

SOLDIER, THE

By Richard Lovelace, before 1642.

A. à Wood (*Athen. Oxon.*, iii.460-462) writes: "After he [Lovelace] had left the University, he retired in great splendour to the court, and being taken into the favour of Lord George Goring . . . was by him adopted a soldier, and sent in the quality of an ensign, in the Scotch expedition, an. 1639. Afterwards, in the second expedition, he was commissioned a captain in the same regiment, and in that time wrote a tragedy called *The Soldier*, but never acted, because the stage was soon after suppressed . . . Those never published were his tragedy, called, *The Soldier*, or *Soldiers*."

Fleay (*B.C.E.D.*, ii.56) suggests that this play was probably acted at Salisbury Court by the Queen's Men, although Wood states that it was not acted.

SOLDIERED CITIZENS, THE (See COME TO MY COUNTRY HOUSE)

SOLITARY KNIGHT, HISTORY OF THE

Performed February 17, 1577, at Whitehall, by the Earl of Howard's Men; payment for properties. (Feuillerat, *Revels*, pp. 270, 275, 276; Wallace, *E.E.D.*, p. 218. See also Dasent, *Acts*, ix. 293, in which the company is given as the Lord Chamberlain's. For the attribution of the play to the Chamberlain's Company, see Chambers, "The Elizabethan Lords Chamberlain," *M.S.C.*, i. 1.)

SOMNIUM FUNDATORIS

Performed at St. John's College, Oxford, during the Christmas season, 1607-1608.

In *An Account of the Christmas Prince as it was exhibited in the University of Oxford in the year 1607* (1816), p.38, the author (perhaps Griffin Higgs) writes: "*Somnium Fundatoris*, viz. the tradition that they have concerning the three trees that wee have in the president's garden. This interlude, by the reason of the death of him that made it, not long after was lost."

In the introduction to *The Christmas Prince* (M.S.R., 1922, p.xi) we are informed that *Somnium Fundatoris* was an interlude on the subject of White's dream which led him to choose the site of his foundation; the play appears to have been by John Alder.

### SOPHOMORUS

Acted at Cambridge in 1620/1.

G. C. Moore Smith (*College Plays*, p. 109), noting that Hazlitt (*Manual*, p.215) calls this a Latin comedy, formerly in the Bliss Collection, states that he cannot find the play in that collection at the Bodleian. He believes that it must have been a Cambridge play of 1620/1, since the word "sophomore" was used only at Cambridge.

### SPANISH DUKE OF LERMA, THE

By Shirley; entered S.R. September 9, 1653. *The Duke of Lerma or Ye Spanish Duke* is included in the King's Men's repertory of 1641 (Stopes, "Fellows and Followers," *Jahrbuch*, xvli.104-105).

### SPANISH FIG, THE

Purchased for the Admiral's Men, in January, 1601/2 (H.D., i. 153).

Fleay (B.C.E.D., i.128) identifies *The Spanish Fig* with *The Noble Spanish Soldier* by Dekker, printed in 1634 as "*The Spanish Soldier*, by S. R[owley]." Greg (H.D., ii.220) notes that the play was printed as *The Noble Soldier*, not *The Spanish Soldier*. He thinks Fleay's identification, however, plausible, and conjectures that *The Noble Soldier* dates from about 1600, "presumably by Dekker and Rowley, with later additions by Day." Bertram Lloyd (R.E.S., iii.307) maintains that the grounds for identifying *The Spanish Fig* with *The Noble Soldier* are not conclusive. Chambers (E.S., ii.179) thinks that *The Spanish Fig* may have been finished as Dekker and Rowley's *The Noble Spanish Soldier*, or it may have been an old play re-written.

# SPANISH MAZE, THE

Performed February 11, 1605, by the King's Men, at Whitehall, according to the questioned Revels' Account; the play was termed a tragedy (Cunningham, *Revels*, pp.xxxvii, 205).

For a discussion of the genuineness of the Revels' Account see S. Tannenbaum, *Shakespeare Forgeries*, pp.22, 48, 58-62.

# SPANISH MOOR'S TRAGEDY, THE

By Day, Dekker, and Haughton, for the Admiral's Men, in February 1599/1600 (*H.D.*, i.118).

Collier (*Henslowe's Diary*, p.165) identifies the play with *Lust's Dominion*, printed in 1657, and falsely attributed to Marlowe. Fleay (*B.C.E.D.*, i.272) also identifies it with *Lust's Dominion or The Lascivious Queen*; he suggests Marlowe, or perhaps Marlowe and Dekker, as authors of the original play, c. 1588, on which later versions were founded. Greg (*H.D.*, ii.211) discusses the play at length; he finds Collier's and Fleay's identification not unlikely, and remarks that "there is certainly a good deal in *Lust's Dominion* that is Marlowan and which sorts ill with the date of *The Spanish Moor's Tragedy*." H. D. Sykes (*Sidelights on Elizabethan Drama*, pp.99-107) identifies *The Spanish Moor's Tragedy* with *Lust's Dominion*, and thinks that Dekker is "substantially responsible for it."

# SPANISH PUECAS, THE (See THE SPANISH PURCHAS)

# SPANISH PURCHAS, THE

Mentioned among the Warburton MSS. as "*The Spanish Purchas C.*," (3 *Lib.*, ii.232); but Fleay (*B.C.E.D.*, ii.336) contends that the title should be *The Spanish Puecas*.

# SPANISH TRAGEDY

Rehearsed for performance at Oxford.

E. Gayton (*Festivous Notes on Don Quixote*, pp.94-95) states: "In a tragedie (that was prepar'd for the publike view of the University) the Actors were privately to be tried upon the Stage, that upon the insufficiency of the persons, or unfittednesse, the men might be chang'd. But two Scholars were there in this Spanish Tragedy (which was the story of *Petrus Crudelis*) whose parts were two Ghosts or Apparitions of some Noble Personages, which that Bloody Prince had Murder'd." The author goes on to

tell that these two were so terrified when they saw each other with their faces mealed, and in long white robes, that they were not able to act their parts.

Gayton was at Oxford as a student from 1625 to 1633, and probably this tragedy was performed during that time.

#### SPANISH VICEROY, THE

Acted without license in December, 1624 (Adams, *Dram. Rec.*, p.21). Entered S.R. as *The Spanish Viceroy or the honor of women*, September 9, 1653.

Phelan (*Anglia*, ii.55) discusses the play at length. He notes Cunningham's comment that it is supposed to have been full of allusions to Gondomar, the Spanish Ambassador, and therefore stood no chance of being licensed by the Master of the Revels. Phelan believes, however, that there were other reasons for the refusal of the Master of Revels to license the play. Fleay (*B.C.E.D.*, i.223) suggests that the author of *The Spanish Viceroy* was Fletcher; *The Honor of Women* was licensed for acting in 1628, and Fleay believes that Massinger had merely altered the 1624 play. Adams (*Dram. Rec.*, p.31) observes that possibly the play, acted without license in 1624, was officially licensed in 1633, and that perhaps the publisher, in the case of the 1653 entry, was trying to smuggle through two plays for one fee. Gildersleeve (*G.R.E.D.*, p.122) notes that there is no evidence to show that the play contained dangerous political allusions.

#### SPARTAN LADIES, THE

By Lodowick Carlell; entered S.R. September 5, 1646.

Fleay (*B.C.E.D.*, i.46) observes that the play was acted, for it is mentioned in Sir Humphrey Mildmay's *Diary*; it is also mentioned in Moseley's Catalogue, at the end of Middleton's *More Dissemblers besides Women*.

#### SPENCERS, THE

By Chettle and Porter, for the Admiral's Men, in March, 1598/9; payment for properties in April; mention made of Chettle's payment of his debt of 10s. "in his boocke of the spencers" (*H.D.*, i.103-105).

Greg (*H.D.*, ii.201, 224) notes that the play probably dealt with the reign of Edward II; he believes that both *Mortimer*, for which properties were purchased in 1602, and *The Spencers* had

perhaps some connection with Marlowe's *Edward II*, published in 1594 as acted by Pembroke's Men, from whom it may have passed to the Admiral's.

#### SPURIUS

A. à Wood (*Athen. Oxon.*, iii.557), in an account of Peter Heylin's life, writes: "*Spurius*; a Tragedy Made in the year 1616. Acted privately in the president's lodgings in Magd. coll. but never printed."

#### STARK FLATTERY

Mentioned in the book-list of the Admiral's Men, in 1598, as "*Sturglaterey*" (*H.P.*, p.121).

Hazlitt (*Manual*, p.107) calls the play *The History of Flattery*. Fleay (*B.C.E.D.*, ii.306) lists it under plays acquired by the Admiral's Men from Pembroke's Men in 1597, and thinks that it may ultimately have been retained by Pembroke's Men. Greg (*H.P.*, p.122) notes that the list of plays among which *Stark Flattery* is included cannot be earlier than August, 1598. Chambers (*E.S.*, ii.168) suggests that the title may be *Strange Flattery*.

#### STATE OF IRELAND, A PLAY OF THE

Included in a list of Court performances given at Easter and on May Day, 1553 (Feuillerat, *E. and M.*, pp.134, 142, 145; Wallace, *E.E.D.*, p.74).

#### STEPMOTHER'S TRAGEDY, THE

By Chettle and Dekker, for the Admiral's Men, August to October, 1599 (*H.D.*, i.110-111, 113).

Greg (*H.D.*, ii.204) suggests no connection between this play and *The Cruelty of a Stepmother*, acted at Richmond in 1578.

#### STEWTLLEY

Performed by the Admiral's Men, at the Rose, as a new play 11(10) December, 1596, and from then until June 27, 1597, ten performances; payment for properties in December, 1596 (*H.D.*, i.44, 50-51, 53). The title probably should be read *Stukeley*.

*The Famous Historie of the Life and Death of Captaine Thomas Stukeley* was printed in 1605. J. Q. Adams (*J.E.G.P.*, 1916, xv.107 ff.) discusses this extant play, and concludes that it is a combination of the *Stukeley* performed in 1596 with another play which in the

absence of a title he refers to as *Sebastian and Antonio*. He further suggests that Heywood wrote the "excellent Stukeley scenes in the original play of 1596."

### STONEHENGE

By John Speed; performed in 1636, at St. John's College, Oxford.

In A. à Wood (*Athen. Oxon.*, ii.660) under the life of Speed appears the following entry: "*Stonehenge*, a Pastoral Acted before Dr. Rich. Baylie the president and fellows of the said coll. [St. John's] in their common refectory, at what time the said doctor was returned from Salisbury, after he had been installed dean thereof an. 1635. The said Pastoral is not printed, but goes about in MS. from hand to hand."

In the *D.N.B.* the date of the play is given as 1635.

### STRANGE FLATTERY (See STARK FLATTERY)

### STRANGE NEWS OUT OF POLAND

By Houghton and "m<sup>r</sup> Pett," for the Admiral's Men, in May, 1600; payment for properties also in May (*H.D.*, i.121-122).

Fleay (*B.C.E.D.*, i.273) thinks "Pett" should be "Chett," i.e. Chettle, but Greg (*H.D.*, ii.213) states that Henslowe never has "Cett" for "Chettle" unless crowded for room, and never gives the title "Mr." to Chettle.

### STRYLIOUS

By Bishop Nicholas Robinson; a comedy, acted at Queen's College, Cambridge, in 1553 (C. H. Cooper and T. Cooper, *Athen. Cantab.*, i.505).

Boas (*U.D.*, p.22) notes that the Queen's College accounts mention a comedy in 1552/3; but he has not been able to trace Cooper's authority for *Strylius*, since he can find no mention of the play elsewhere.

### STUKELEY (See STEWTLEY)

### SUPER UTROQUE REGIS

Ascribed by John Bale to himself, 1548 (*Scriptores*, i.704).

### SUPPOSED INCONSTANCY

Entered S.R. November [December] 29, 1653.

## SYCOPHANT, THE

"A Latin play, performed at Trinity College, Cambridge, February 27, 1612-13" (Hazlitt, *Manual*, p.222).

## TAMAR CHAM (Parts I and II)

Part I: Performed by the Admiral's Men, as a new play, May 6 [7] 1596, and from then until November 13, ten performances (*H.D.*, i.30, 42, 49); the book of Part I was purchased for the Admiral's Men from Alleyn in October, 1602 (*H.D.*, i.171). Greg (*H.P.*, p.145) prints *The plotte of The first parte of Tamar Cham*, dating it 1602.

Part II: Performed by Strange's Men as a new play, April 28, 1592, and from then until January 19, 1593, six performances, of which only the first two are especially designated as of Part II; performed again, as a new play, June 11, 1596, and from then until July 8, four performances (*H.D.*, i.14-15, 42).

Chambers (*E.S.*, iv.47) notes that the above-mentioned plot, which was in the possession of Stevens, is now unknown. Greg (*H.D.*, ii.156) asserts that Part I must have been already an old play in 1592; but it is curious that it was not revived when Part II was put on the stage. Greg believes that originally the play was written as a rival to *Tamburlaine*; from Alleyn, to whom it belonged, it passed to the Admiral's Men, and both parts were revived by them and acted as new, two years later. The extant plot of Part I, moreover, he thinks belongs to a revival, made no doubt on the occasion when the company bought the book in 1602. In "The Evidence of Theatrical Plots" (*R.E.S.*, i.269) Greg maintains that the first part belonged to Strange's Men in 1592, and was acted in revised form by the Admiral's Men in 1596. The play appears in the *Diary* as "Tambercame."

## TAMBERCAME (See TAMAR CHAM.)

## TANCREDO

By Sir Henry Wotton, in 1586-7.

Izaak Walton (*The Life of Sir Henry Wotton*, 1651) says: "There [at New College, Oxford] he [Wotton] continued till about the eighteenth year of his age, and was then transplanted into Queen's College, where within that year he was, by the chief of that college, persuasively enjoined to write a play for their private use; (it was the Tragedy of *Tancredo*)." Walton praises the play, which he says gave "an early and solid testimony" of Wotton's future abilities.



## TANNER OF DENMARK, THE

Performed by Strange's Men, at the Rose, as a new play, May 23[26], 1592 (*H.D.*, i.14).

Greg (*H.D.*, ii.156) notes that the only tanner known to dramatic history is the tanner of Tamworth in *Edward IV*.

## TARRARANTANTARA

Mentioned by Thomas Nashe, *Have with You to Saffron Walden*, 1596 (*Works*, iii.80): "Let him [Harvey] denie that there was a Shewe made at Clare-hall of him and his two Brothers, called,

Tarrarantantara turba tumultuosa Trigonum,  
Tri-Haruyorum, Tri-harmonia."

G. C. Moore Smith (*College Plays*, p.108) guesses that this was an actual play at Clare Hall, Cambridge, c. 1581-6; but perhaps Nashe was merely jesting.

## TARTARIAN CRIPPLE, THE

Entered S.R. August 14, 1600, as *The famous Tragicall history, of ye Tartarian Crippell Emperour of Constantinople*.

## TASSO (See TASSO'S MELANCHOLY)

## TASSO'S MELANCHOLY

Performed by the Admiral's Men, at the Rose, as a new play, August 11[13], 1594, and from then until May 14, 1595, twelve performances; payment to Dekker for alterations in January, November, and December, 1601/2. Mention is made of Tasso's "pictor" in the entry for July 14, 1598 (*H.D.*, i.18-22, 90, 153, 171-172). "Tasso pictor" and "Tasoes robe" occur in the Admiral's inventories of 1598 (*H.P.*, pp.116, 120).

Fleay (*B.C.E.D.*, ii.302) suggests that Dekker may have altered *Tasso's Melancholy* for Court presentation at Christmas, and that probably he was the original author of it. Greg (*H.D.*, ii.167) maintains that there is no way of knowing who the original author was. He notes that there is some difficulty in supposing the "pictor" of July 14, 1598, to refer to this play, since there is no evidence of a revival between May, 1595, and 1602. Tasso died April 25, 1595. Schelling (*E.D.*, ii.611) lists *Tasso* "revised by Dekker" as a separate play from *Tasso's Melancholy*.

## TELOMO, A HISTORY OF (See PTOLEMY)

Performed February 10, 1583, at Richmond, by the Earl of Leicester's Men (Feuillerat, *Revels*, p.350; Wallace, *E.E.D.*, p.224).

Fleay (*B.C.E.D.*, ii.289) suggests that the play is identical with the *Ptolemy* mentioned in Gosson's *School of Abuse* as performed at the Bull. Feuillerat (*Revels*, p.469) believes that the two plays may be the same; but Chambers (*E.S.*, ii.380) thinks that "the date renders hazardous this identification."

## TERMINUS ET NON TERMINUS

Partly by Nashe; performed at Saint John's College, Cambridge, c. 1585.

Gabriel Harvey, *The Trimming of Thomas Nashe*, 1597 (*Works*, ed. A. B. Grosart, iii.67) states: "There being Bachelor of Arte which by greate labour he got, to shew afterward that he was not vnworthie of it, had a hand in a Show called Terminus & non terminus: for which his partener in it was expelled the Colledge: but this aforesaid Nashe played in it (as I suppose) the Varlet of Clubs."

R. B. McKerrow (*Works of Thomas Nashe*, v.10) writes that it seems evident that the suggestion that Nashe played the Varlet of Clubs is meant merely as a jest, though Fleay and other commentators have taken it seriously. McKerrow also notes that Fleay's identification (*B.C.E.D.*, ii.124) of *Terminus et non Terminus* with *The Play of Cards*, which is mentioned by Harington in his *Apology of Poetry*, seems wrong, for Harington called that play "a London Comedie."

## THAT WILL BE SHALL BE

Performed by the Admiral's Men, at the Rose, as a new play, December 30, 1596, and from then until July 5, 1597, twelve performances (*H.D.*, i.45, 50-53).

Greg (*H.D.*, ii.181) notes that the title is proverbial, and appears in Marlowe's *Dr. Faustus* (sc.i): "What doctrine call you this, Che sera, sera, What wil be, shall be?"

## THEAGINES AND CARICLEA

Performed at Court, 1572, for the Christmas festivities; payment is made for spears for the "play of Cariclia" and for an "alter" for Theagines (Feuillerat, *Revels*, p.175).

Fleay (*Stage*, p.20) identifies *Theagines and Cariclea* with *The Queen of Ethiopia*, acted at Bristol in 1578. Later he suggests that it may be identical with Gough's *The Strange Discovery* (B.C.E.D., ii.394). He also suggests that "Andromeda's picture" (Feuillerat, *Revels*, p.175) was used in this play. Murray (E.D.C., i.110) notes that the source of the drama was probably the *Theagines and Chariclea* of Heliodorus, written in the fourth century.

#### THEOMACHIA

A. à Wood (*Athen. Oxon.*, iii.557) under the life of Peter Heylin lists, as a play by Heylin, "Theomachia: a Com. Made in the year 1618, but not printed."

#### THOMAS MERRY, THE TRAGEDY OF

By Day and Haughton, for the Admiral's Men, November to December, 1599; payment January 10/18, 1599/1600 for licensing "of a Boocke called Beches tragedie" (H.D., i.57, 114-115, 117).

Greg (H.D., ii.208) contends that Chettle's *Orphan's Tragedy*, 1601, and Day's nameless "Italian Tragedy," 1600, were the same play. He maintains that the play was finished, and that in 1601 Chettle combined it with *Thomas Merry* or *Beech's Tragedy*; Day contributed underplots to both "The Italian Tragedy" and *Thomas Merry*, which were dropped when Chettle combined the main plots. He believes that the combined play was published as *Two Lamentable Tragedies. The one, of the murder of Maister Beech a Chaundler . . . done by Thomas Merry. The other of a young childe murdered in a Wood*, by Robert Yarington, who, in his opinion, was merely a scribe. R. A. Law, "Yarington's *Two Lamentable Tragedies*" (M.L.R., v.167-177), thinks that neither Day's nor Haughton's work is preserved under Yarington's name. He believes that Yarington wrote *Two Lamentable Tragedies* in 1594, and that Day and Haughton wrote another tragedy upon the same subject, revamping Yarington's work. There is a possibility, he suggests, that the play by Yarington fell into Henslowe's hands, and he set Day, Haughton, and Chettle at work to make from it two tragedies no longer extant. S. M. Golding (N.Q., 1926, cli. 347-50) would not identify *Two Lamentable Tragedies* with *The Orphan's Tragedy* and *Beech's Tragedy*. E. H. C. Oliphant (M.P., viii.435) conjectures that "Rob. Yarinton" might be a misreading for "W<sup>m</sup> Haughton."

### THREE BROTHERS

By Wentworth Smith, for Worcester's Men, in October, 1602; payment for properties in October (*H.D.*, i.182-184). The play is called in the earlier entries *The Two Brothers*.

### THREE PLAYS IN ONE (See FIVE PLAYS IN ONE and THE SEVEN DEADLY SINS)

Ready for performance by the Queen's Men, February 21, 1585, but not acted (Feuillerat, *Revels*, p.365).

### THREE SISTERS OF MANTUA, A PLAY OF THE

Performed December 26, 1578, by the Earl of Warwick's Men, at Richmond; payment made for properties also (Feuillerat, *Revels*, pp.286, 296; Wallace, *E.E.D.*, p.220).

W. J. Lawrence, "Englishman For My Money" (*R.E.S.*, i. 216-217), believes that *The Three Sisters of Mantua* inspired the plot and business of *Englishman For My Money or A Woman Will Have Her Will* by Haughton, entered S.R. 1601.

### TIME TRIUMPHANT

Entered S.R. March 27, 1604.

*Time Triumphant* is listed by Schelling (*E.D.*, ii.613) as a lost play; but very likely it was not a dramatic production.

### TIME'S TRIUMPH AND FORTUNATUS

Performed by the Admiral's Men, at the Rose, as an old play, April 13, 1597 (*H.D.*, i.52).

Fleay (*B.C.E.D.*, i.287) interprets the entry to mean *Times Triumph* and *Faustus*. He suggests that *Time's Triumph*, which was not marked as a new play, may have been one of the *Five Plays in One*, by Heywood—perhaps *Timon or Misanthropos*, translated from Lucian. *The Triumph of Time* is one of the sub-plays of Fletcher's *Four Plays in One*, and Fleay thinks that the Admiral's play may have been the immediate origin of Fletcher's play. Greg (*H.D.*, ii.184) does not believe that the "fortus" which is in the *Diary* entry is a likely error for "fostus," i.e. *Faustus*. He calls the play *Times Triumph and Fortunatus*, but thinks it possible that the title may have been *The Triumph of Time and Fortune*. He does not accept Fleay's identification of *Time's Triumph* with *Timon*. Chambers (*E.S.*, ii.147) calls the play *Time's Triumph and Fortune's*.

TIME'S TRIUMPH AND FORTUNE'S (See TIME'S TRIUMPH  
AND FORTUNATUS)

TIMOCLEA AT THE SIEGE OF THEBES BY ALEXANDER

Performed February 2, 1574, at Hampton Court, by the Merchant Taylor's Boys (Feuillerat, *Revels*, p.206; Wallace, *E.E.D.*, p.216).

There may be an allusion to this play in Lyly's *Campaspe*.

TINKER OF TOTNES, THE

Performed by the Admiral's Men, at the Rose, as a new play, July 18[23], 1596 (*H.D.*, i.42).

Chambers (*E.S.*, ii.144) dates the play July 23, 1596.

'TIS GOOD SLEEPING IN A WHOLE SKIN

By W. Wager; included in Warburton's list of burnt plays (3 *Lib.*, ii.232).

Fleay (*B.C.E.D.*, ii.267) suggests: "Query the same as *The Cruel Debtor*, by Wager, c. 1565."

'TIS NO DECEIT TO DECEIVE THE DECEIVER

By Chettle; a comedy, for the Admiral's Men, in November, 1598 (*H.D.*, i.99).

Greg (*H.D.*, ii.199) notes that it is difficult to tell whether the first entry in the *Diary*, which is rather confused, is for mending *Robin Hood* or for writing *'Tis No Deceit*.

TITIRUS AND GALATEA

Mentioned as a play "not known to have been ever printed" (E. Malone, *Plays and Poems of William Shakespeare*, ii.438). A *Commoedie of Titirus and Galathea* was entered S.R. April 1, 1585. Chambers (*E.S.*, iii.415) suggests that the S.R. entry may refer to John Lyly's *Galathea*, published in 1591.

TITUS AND GISIPPUS, THE HISTORY OF

Performed February 19, 1577, at Whitehall, by the Children of Paul's; payment also for properties (Feuillerat, *Revels*, pp.270, 276; Wallace, *E.E.D.*, p.218. See also Dasent, *Acts*, ix.293, in which the play is not dated).

Wallace states that "Shrove Sunday" in the warrant is an error for "Shrove Tuesday." Ralph Radcliffe wrote a comedy entitled

*De Titi et Gisippi firmissima amicitia*, c. 1538. Sir Thomas Elyot tells the story in full in his *Governor*, 1531. Edward Lewicke published a versified history of the story in 1562. The ultimate source of the play is, of course, the *Decamerone*.

#### TITUS AND VESPASIAN

Performed by Strange's Men, at the Rose, as a new play, April 11, 1591/2, and from then until January 25, 1593, ten performances (*H.D.*, i.14-15).

Greg (*H.D.*, ii.155) discusses the identification of this play with *Titus Andronicus*. Chambers (*E.S.*, ii.202) contends that the Chamberlain's Men in 1594 got from Strange's Men "*Titus and Vespasian* as revised, after passing through the hands of Pembroke's Men, for production by Sussex's under the title of *Titus Andronicus*." Among the play titles appearing in the fragment transcribed by F. Marcham (*The King's Office of the Revels*, 1610-1622, p.15) is *Titus and Vespasian*. E. K. Chambers (*R.E.S.*, i. 483) discusses this entry. He observes: "The *Titus and Vespasian* played by Strange's Men at the Rose in 1592-3 is often conjectured to have been revised as *Titus Andronicus*, for Sussex's Men in 1594. Can it have had an independent existence to the middle of the seventeenth century? Or is this a distinct play, hitherto unknown? The name can hardly have clung to *Titus Andronicus* itself." *Titus and Vespasian* as a source for *Titus Andronicus* is discussed by H. D. Fuller, "The Sources of *Titus Andronicus*" (*P.M.L.A.*, xvi. (1901), pp.1-65) and by G. P. Baker, "*Titus and Vespasia* and *Titus and Andronicus* in Henslowe's Diary" (*Ibid.*, pp.66-67). C. R. Rhodes (*T.L.S.*, April 17, 1924, p.240) suggests that *The Destruction of Jerusalem* by T. Legge may be identical with *Titus and Vespasian*; he would not identify the latter play with *Titus Andronicus*.

#### TOBIAS

By Chettle, for the Admiral's Men, May to June, 1602 (*H.D.*, i.166-168). Money for licensing was owing August 4, 1602 (*H.P.*, p.58).

#### TOM BEDLAM THE TINKER (See TOM OF BEDLAM)

#### TOM DOUGH (Part II)

By Day and Haughton, for the Admiral's Men, July to September, 1601 (*H.D.*, i.145, 148).

Fleay (*B.C.E.D.*, i.108) suggests *Tom Dough* as a probable sequel to *The Seven Yeomen of the West*, and Greg (*H.D.*, ii.219) thinks that he may be right in his supposition.

#### TOM OF BEDLAM

Performed before the King, at Theobald's, January 9, 1618.

On January 10 Chamberlain, writing to Carleton (Birch and Williams, *Court and Times of James I*, i.455), states: "He [Sir Robert Naunton] is gone this morning after the King, who removes to Royston from Theobalds, where he was to have yesternight a play . . . of Tom of Bedlam, the tinker, and such other mad stuff." On January 17 Chamberlain again wrote that "the play or interlude did not rise to the expectation, but rather fell out the wrong way, especially by reason of a certain song, sung by Sir John Finett . . . of such scurrilous and base stuff, that it put the king out of his good humour, and all the rest that heard it" (*Ibid.*, ii.57-58).

M. Sullivan (*Court Masques*, pp.107-108) quotes a letter from Herbert to Carleton on January 12, 1618, to the effect that "early in 1618, however, the gentlemen gave two productions of a masque representing the marriage of the son of a farmer . . . which the kinge hearinge, desired to see them performe the same at Tibbalds." Herbert states further that they did so, and that the king was much pleased with the performance. This masque may be identical with *Tom of Bedlam*, but it is quite possible that both a play and a masque were presented the same evening. Fleay calls the play *Tom Bedlam the Tinker*.

#### TOO GOOD TO BE TRUE

By Chettle, Hathway, and Wentworth Smith, for the Admiral's Men, November to January, 1601/2 (*H.D.*, i.151-153). An authorization of payment from Shaa is also preserved (*H.P.*, p.58).

Greg (*H.D.*, ii.220) notes that the additional title "or northern man" which occurs in the first entry in the *Diary* is a forgery; therefore the play is not to be connected with the poem of *The King and the Poor Northern Man*, reprinted by Collier (Percy Society, 1841).

#### TOOLIE

Performed December 27, 1576, at Hampton Court, by Lord Howard's Men; two wagons were hired to carry properties for the play (Feuillerat, *Revels*, pp.256, 266; Wallace, *E.E.D.*, p.218).

Feuillerat (*Revels*, p.460) suggests: "Query, a play on Tully, something like Greene's novel, *Ciceronis Amor*."

### TOOTHDRAWER, THE

A comedy, mentioned in a list of "Books in the Press and now printing" to be sold by Nathaniel Brook at the Angel in Cornhill; the list is also appended to *Wit and Drollery*, 1661. Fleay (*B.C.E.D.*, ii.338) notes that this play is mentioned at the end of *The New World of English Words*, 1658. Malone lists it as a play "not known to have ever been printed" (*Plays and Poems of Shakespeare*, ii.438).

### TORRISMOUNT

Mentioned as belonging to the Children of the King's Revels, in 1607-08.

J. Greenstreet, "The Whitefriars Theatre in the Time of Shakespeare" (*N.S.S.Tr.*, 1887-92, p.271), quotes from the bill incorporating the terms of Articles of Agreement entered into on March 10, 1608, by Slater, Barry, Androwes, etc.: "That all such apparel as is abroad shall be immediately brought in, And that no man of the said Company shall at any time put into print, any play-book now in use, or that hereafter shall be sold unto them, under the penalty of £40, or the loss of his place and share of all things amongst them, Except the book of *Torrismount*, and that play not to be printed before twelve months be fully expired."

Greenstreet, quoting P. A. Daniel, notes that Tasso wrote a tragedy entitled *Il Re Torrismundo*, 1587, but there is no evidence that it was ever translated into English. Fleay (*B.C.E.D.*, ii.329) observes that since the play was especially reserved from publication for a year, it must have been popular.

### TOUCHSTONE (See ANTONIO. KINSMEN)

### TOWER OF BABYLON, THE PLAY OF THE

Performed January 6(?), 1547/8, at Hampton Court (Feuillerat, *E. and M.*, p.26; Wallace, *E.E.D.*, p.71).

### TOY, THE

By Shirley; written 1636-40; the prologue is extant (James Shirley, *Dramatic Works and Poems*, ed. A. Dyce, vi.495). Shirley writes:

But please yourselves, and buy what you like best;  
Some cheap commodities mingle with the rest:



If you affect the rich ones, use your will,  
Or if the Toy take, you're all welcome still.

Probably the play was never printed.

#### TOY TO PLEASE CHASTE LADIES, A

Performed by the Admiral's Men, at the Rose, as a new play, November 4, 1595, and from then until April 12, 1596, nine performances (*H.D.*, i.27, 30, 42, 49-50).

Greg (*H.D.*, ii.177) would not connect this play with Shirley's *A Toy*.

#### TRANSFORMATION OF THE KING OF TRINIDADOES' DAUGHTERS, THE

By Anthony Chute, before 1596.

Thomas Nashe, *Have With You to Saffron Walden*, 1596 (*Works*, iii.107), attacks Chute as a friend of Gabriel Harvey, and writes: "though, to make amends since, he [Chute] hath kneaded and doub'd up a Commedie, called The transformation of the King of Trinidadoes two Daughters, Madam Panachea and the Nympe Tobacco."

Chambers (*E.S.*, iii.268) observes, "I hesitate to take this literally."

#### TRIUMPH OF TRUTH (See ANTONIO. KINSMEN)

#### TRIANGLE, OR TRIPPLICITY, OF CUCKOLDS, THE

By Dekker, for the Admiral's Men, in March, 1598 (*H.D.*, i.84). The play appears as "Treangell cockowlls" in the play list of the Admiral's inventories (*H.P.*, p.121), and as "the treplesetie of cockowlls" in the *Diary*.

Greg (*H.D.*, ii.191) notes that the words "triplicity" and "triangle" seem to have been more or less synonymous.

#### TRIUMPH OF LOVE AND BEAUTY, THE

An interlude performed January 6, 1514, by Cornish and the Children of the Chapel (Collier, *H.E.D.P.*, i.64-65). Possibly this is a forgery.

#### TROILUS

By Nicholas Grimald; a comedy performed at Merton or Christ Church College, 1540- (Bale, *Index Brit.*, p.304; Boas, *U.D.*, p.386).

## TROILUS AND CRESSIDA

By Chettle and Dekker, for the Admiral's Men, in April, 1599 (*H.D.*, i.104, 106). There is a May 26th entry in which *Troilus and Cressida* has been canceled in favor of *Agamemnon* (*H.D.*, i.109).

Schelling (*E.D.*, i.385) follows Fleay (*B.C.E.D.*, i.124) in believing that *Agamemnon*, for which Chettle and Dekker were paid in 1599, was merely another title for *Troilus and Cressida*. Greg (*H.D.*, ii.202) notes that Collier suggests that the entry of *Troilus and Cressida* in *S.R.*, February 7, 1603, might apply to this play rather than to Shakespeare's, but he disagrees with the suggestion. Greg (*H.P.*, p.142) prints a fragmentary plot without title, preserved in the British Museum in MSS. Addit. 10,449, fol. 5, which he believes to be the plot of this play.

## TROY

Performed by the Admiral's Men, at the Rose, as a new play, June 22[25], 1596, and from then until July 16[21], four performances (*H.D.*, i.42). The Admiral's inventory, which is in the hand of Alleyn, with forged additions, mentions "pryams hose in Dido" (forged) and "1 great horse with his leages" (*H.P.*, pp.55, 118).

Fleay (*B.C.E.D.*, i.285) suggests that *Troy* may have been the first part of Heywood's *Iron Age*. Greg (*H.D.*, ii.180) thinks that Fleay may be right; or that the entry refers to an earlier and shorter version later expanded into the two-part play, printed in 1632. Chambers (*E.S.*, iii.345) agrees with Greg's second suggestion.

## TROYLUS AND PANDAR, THE STORY OF

Performed by the Children of the Chapel, January 6, 1516 (Brewer, *L.&P. Henry VIII*, ii.2, p.1505).

## TROY'S REVENGE AND THE TRAGEDY OF POLYPHEMUS

By Chettle, February, 1598/9, for the Admiral's Men; properties purchased in October (*H.D.*, i.102, 105, 112).

Greg (*H.D.*, ii.201) notes that the title, *Troy's Revenge*, suggests a play on the fates of the Greek heroes, which would include the story of Odysseus and Polyphemus. Several times in the *Diary* the play is called "polefeme," and Greg gives it the title *Polyphemus*, or *Troy's Revenge*.

## TRUTH, FAITHFULNESS, AND MERCY

Performed January 1, 1574, at Whitehall, by the Children of Westminster (Feuillerat, *Revels*, p.193; Wallace, *E.E.D.*, p.215).

## TRUTH'S SUPPLICATION TO CANDLELIGHT

By Dekker, for the Admiral's Men, in January, 1599/1600 (*H.D.*, i.58, 117). Acquittance for the January 18 payment is preserved among the Egerton-Warburton MSS. (*Report of Historical MSS. Commission*, iii.291a). On April 2, 1599/1600, payment was made "to by a Robe for tyme" for a play not specified (*H.D.*, i.120).

Fleay (*B.C.E.D.*, i.133) identifies *Truth's Supplication* with *The Whore of Babylon*, by Dekker, printed in 1607. Greg (*H.D.*, ii.210) believes that the mention of the robe for Time, and the appropriateness of the title render the identification certain. Chambers (*E.S.*, iii.296) doubts whether *The Whore of Babylon* would have been allowed on the Elizabethan stage. He believes that if *Truth's Supplication* and *The Whore of Babylon* were the same play, the former must have been completely revised. M. L. Hunt (*Thomas Dekker*, pp.38-39) discusses Fleay's identification at length.

## A TURKES TOO GOOD FOR HI

Mentioned in "Fragments of Documents," transcribed by F. Marcham (*The King's Office of the Revels, 1610-1622*, p.15). For comments on Marcham's transcription see Chambers, *R.E.S.*, i.479.

Should not the fragmentary title read "A Turk's Too Good for Him"?

TURKISH MAHOMET AND HIREN THE FAIR GREEK, THE  
(See MAHOMET, MAHOMET'S POO, and THE LOVE OF A GRECIAN LADY)

Attributed to George Peele in *Merry Conceited Jests*, 1607 (*Works*, ed. A. Bullen, ii.394): "This self-conceited brock had George invited to half-a-score sheets of paper; whose Christianly pen had writ *Finis* to the famous play of *The Turkish Mahamet and Hyrin the fair Greek*, in Italian called a curtezan, in Spain, a margerite, in French, *une curtain*, in England, among the barbarous, a whore, but among the gentle, their usual associates, a punk."

Fleay (*B.C.E.D.*, ii.153) identifies the play with the *Mahomet* of 1594-1595, of Henslowe's *Diary*. Chambers (*E.S.*, iii.462) suggests that it may be identified with *Mahomet's Poo*, or with *The Love of a Grecian Lady* or *The Grecian Comedy* of 1594-1595. Jacob Ayer wrote a play upon the siege of Constantinople and the loves of Mahomet and Irene, which may have some connection with Peele's play.

# TURNHOLT

Mentioned by Rowland White, 1599.

White writes to Sir Robert Sydney, October 26, 1599 (*Letters and Memorials of State*, ed. A. Collins, ii.136) "Two Daies agoe, the ouerthrow of *Turnholt*, was acted vpon a Stage, and all your name vsed that were at yt; especially Sir Fra. Veres, and he that plaied that Part gott a Beard resembling his, and a Watchett Satin Doublett, with Hose trimmed with Siluer Lace."

Chambers (*E.S.*, i.322) notes that Turnhout was taken from the Spanish by Count Maurice of Nassau, with the help of an English contingent, on January 24, 1598.

# TWELVE LABORS OF HERCULES, THE

Mentioned by Robert Greene, *A Groats-worth of Wit*, 1596 (*Works*, xii.131): "The twelue labors of *Hercules* haue I terribly thundred on the stage."

# TWINS' TRAGEDY, THE

By Richard Niccols; performed, according to the questioned Revels' Account, January 1, 1612, by the King's Men (Cunningham, *Revels*, p.211); and in 1612/1612-3 by the King's Men before the Lady Elizabeth, Prince Charles, and the Prince Palatine; payment on warrant dated at Whitehall, May 20, 1613 (Cunningham, "Plays at Court, Anno 1613," *Shak. Soc.*, ii.124). Entered S.R. February 15, 1612.

Fleay (*B.C.E.D.*, ii.170) suggests that Rider's *The Twins*, published in 1655, was a revival of Niccols' play. For a discussion of the genuineness of the Revels' Account, see S. Tannenbaum, *Shakspeare Forgeries*, pp.58-62, 66, 69.

# TWO ANGRY WOMEN OF ABINGDON, THE (Part II)

By Henry Porter, for the Admiral's Men, December, 1598, to February, 1598/9; payment for properties in January and February (*H.D.*, i.100-102).

Greg (*H.D.*, ii.200) notes that *The Two Angry Women of Abingdon* was printed, without entry in the S.R., in 1599, as written by Porter. It is apparently not a second part; the present play was therefore a sequel to the printed drama.

# TWO BROTHERS, THE (See THE THREE BROTHERS)

## TWO KINGS IN A COTTAGE

By William Bonen; licensed for acting, for the Palsgrave's Men, at the Fortune, November 19, 1623 (Adams, *Dram. Rec.*, p.26).

## TWO MERRY WOMEN OF ABINGDON, THE

By Henry Porter, for the Admiral's Men, 1598/9 (*H.D.*, i.103).

Greg (*H.D.*, ii.201) suggests that to this above entry in the *Diary* should perhaps be added a loan of 20s. on January 17 (*H.D.*, i.101), engaging Porter to write only for Henslowe. He further suggests that perhaps *The Two Merry Women* was a sequel to *The Two Angry Women of Abingdon*.

## TWO SHAPES, THE (See CAESAR'S FALL)

## TYRANT, THE (See THE KING AND SUBJECT)

By Massinger; entered *S.R.* June 29, 1660; included in the Warburton list of plays (3 *Lib.*, ii.231).

Adams (*Dram. Rec.*, p.38) observes that the MS. of *The Tyrant* was advertised in Warburton's sale, November 1759, but that he has not been able to discover its present owner. The play appears to be lost.

## UNFORTUNATE FORTUNATE, THE

Robert Baron (*Pocula Castalia*, 1650, pp.112-114) addresses verses "To my Honour'd Friend Benjamin Garfield Esq., Upon his excellent Tragi-comedy Entitled The Unfortunate Fortunate." Baron exclaims:

Go forth and live, great Master of thy Pen  
And share the Lawrell with thy namesake Ben.

## UNFORTUNATE GENERAL, FRENCH HISTORY OF THE

By Day, Hathway, and Wentworth Smith, for Worcester's Men, in January, 1602/3; properties purchased in January (*H.D.*, i.186-188).

Greg (*H.D.*, ii.231) suggests that *The Unfortunate General* may have dealt with the story of Charles, Duke of Biron, who was executed July 1602, although it was not written until some months later than the *Biron* for which properties were purchased in October, 1602.

## UNFORTUNATE PIETY, THE (See THE ITALIAN NIGHT-PIECE)

## USURY PUT TO USE (See THE DEVIL OF DOWGATE)

## UTHER PENDRAGON

Performed by the Admiral's Men, at the Rose, as a new play, April 29, 1597, and from then until June 13, seven performances (*H.D.*, i.52-53). In the Admiral's inventory mention is made of "me len gowne and cape." Merlin's gown was probably for *Uther Pendragon* (*H.P.*, p.114).

Fleay (*B.C.E.D.*, ii.105) suggests that *The Birth of Merlin, or The Child has Lost a Father*, published as Shakespeare and Rowley's in 1662, may have been *Uther Pendragon*, refashioned by Rowley. He further conjectures (*B.C.E.D.*, ii.91) that *The Chester Tragedy* and *Randall Earl of Chester* are identical, and remarks, "Query *Edol, Earl of Chester*, another name for a refashioning of the old play *Uter Pendragon*, afterwards remade into *The Birth of Merlin*." C. W. Stork, "William Rowley" (*Univ. of Penn. Publications*, 1910, xiii.58) thinks that Rowley's *Birth of Merlin* is a revision of *Uther Pendragon*, or some other old play, about 1608. E. H. C. Oliphant (*The Plays of Beaumont and Fletcher*, pp.402-404) believes that *Uther Pendragon* was a continuation of *Valtegar*, "taking up the thread of events from the death of *Vortigern*, with which *The Mayor of Queenborough* ends."

## VALENTINE AND ORSON

By Hathway and Munday, for the Admiral's Men, July, 1598 (*H.D.*, i.90); entered *S.R.* May 23, 1595, and again "ultimo marcii," 1600, both times as acted by the Queen's Men.

Greg (*H.D.*, ii.195) observes that it is possible that Hathway and Munday re-wrote the *Valentine and Orson*, entered *S.R.* in 1595. He thinks it may be possible that Alleyn acquired the Queen's play in 1591, but the entry of 1595 and the absence of any mention of the play in Strange's lists are opposed to such a theory. Cohn (*S. in G.*, p.lxv) notes that one of Jacob Ayrer's plays is entitled *Comedia Ander Theil Von Valentino und Orso auss der Beschreibung Wilhelmi Zilii von Beern in Uchtland*.

## VALIANT SCHOLAR, THE

Licensed for acting June 3, 1622, for the Lady Elizabeth's Men (Adams, *Dram. Rec.*, p.24).

Adams (*Ibid.*, p.23) notes that Chalmers gives the entry as in 1622; but Fleay (*Stage*, p.301) and other scholars have altered the

date to 1623, perhaps rightly, since the Children of the Revels were not granted their patent until July 8, 1622.

#### VALTEGER (See HENGIST)

Performed by the Admiral's Men, as a new play, December 4, 1596, and from then until April 2, 1597, twelve performances; payment made for properties in November, 1596; payment to Alleyn for the play in November, 1601 (*H.D.*, i.50-51, 54, 141). Properties for the play are mentioned in the Admiral's inventories of 1598 (*H.P.*, pp.116, 118).

Fleay (*B.C.E.D.*, ii.305) identifies *Valteger* and *Hengist*, and further identifies the play with Middleton's *The Mayor of Queenborough*. Greg (*H.D.*, ii.181) thinks Fleay's identification possibly correct. Chambers (*E.S.*, iii.442) does not believe that Middleton wrote for the stage as early as 1596, and would not identify the play with *The Mayor of Queenborough*. For a further discussion of *Valteger* see E.H.C. Oliphant, *The Plays of Beaumont and Fletcher*, pp.402-404.

#### VAYVODE

By Chettle, for the Admiral's Men, in August, 1598; payment to Alleyn for the play in January, 1598/9; payment for properties in August, 1598 (*H.D.*, i.94, 101); mentioned in the play-list of the Admiral's inventories in 1598 (Greg *H.P.*, p.121).

Collier (*Henslowe's Diary*, p.133) writes: "See Painter's *Pal. of Pleasure* ii.fo.140 &c., respecting Vayvode." Hazlitt (*Manual*, p.244) notes that the play was probably founded on the current incidents in the war between Transylvania and Austria. Greg (*H.D.*, ii.197) would not agree with Collier's suggestion as to the source for *Vayvode*, but notes that in some Slavonic countries "Vaivode" or "Voivode" is a title meaning general or governor. He thinks that the play was evidently an old one belonging to Alleyn and revised by Chettle on the occasion of its revival. The play appears in the play-list of the inventories.

#### VENETIAN COMEDY, THE (See THE FRENCH DOCTOR; and also THE JEW OF VENICE)

Performed by the Admiral's Men, as a new play, August 25 [27], 1594, and from then until May 8, 1595, twelve performances (*H.D.*, i.19-22).

Greg (*H.D.*, ii.168) suggests that it seems probable that the first performance of *The Love of an English Lady* was a double one, consisting of that play and *The Venetian Comedy*.

# VENUS, THE WHITE TRAGEDY, OR THE GREEN KNIGHT

By Philips; mentioned by Thomas Nashe, *Lenten Stuff*, 1599 (*Works*, ed. Grosart, v.299): "I will speake a proude word (though it may bee counted arrogancy in me to prayse mine owne stuffe) if it bee not more absurde then Philipes his Venus, the White Tragedie or the grene Knight."

Schelling (*E.D.*, ii.618) lists *Venus, The White Tragedy or The Green Knight* as one play, but perhaps the allusion is to three plays, if Nashe is referring to plays at all. R. B. McKerrow in notes to the *Works* of Nashe, iv.43, maintains that Nashe in his reference to Venus alludes to a tract. *The Green Knight* he cannot identify; but he does not believe that Nashe is alluding here to plays.

## VERSIPELLIS

By the Reverend Mr. Thomas Pestell; a Latin comedy, 1631.

J. Nichols (*The History and Antiquities of the Country of Leicester*, iii. part 2, p.927) writes: "By the favour of one of his immediate descendants I have now before me a volume of MS. Poems by Mr. Pestell; among which is a Latin comedy, dated 1631, under the title of 'Versipellis'; which appears to have been acted (probably at Cambridge) by the following gentlemen." Nichols gives the names of the actors and states that the scene of the play is Antwerp.

Fleay (*B.C.E.D.*, ii.162) and Schelling (*E.D.*, ii.618) list this drama as lost.

## VESTAL, THE

By Henry Glapthorne; entered S.R. June 29, 1660; listed among the Warburton burnt plays (3 *Lib.*, ii.231); mentioned in *The London Chanticleers*, printed in 1659 (Fleay, *B.C.E.D.*, ii.340).

## VIRGIL'S ECLOGS

Mentioned in Archer's playlist, 1656, as a tragedy (Greg, *Masques*, p.cxvi).

## VITA DIVI IOANNIS BAPTISTAE

Ascribed by John Bale to himself, 1548 (*Scriptores*, i.704).

## VOW AND A GOOD ONE, A

Performed January 6, 1623, at Whitehall, by the Prince's Men (Adams, *Dram. Rec.*, p.50).



Fleay (*B.C.E.D.*, i.200) identifies the play with Fletcher's *The Chances*; and (*B.C.E.D.*, ii.98) with Middleton's *A Fair Quarrel*, published in 1617.

#### WAR WITHOUT BLOWS AND LOVE WITHOUT SUIT

By Heywood, for the Admiral's Men, from December, 1598, to January, 1598/9; purchased 1598/9 (*H.D.*, i.100-101).

The last part of the title appears as both *Love without Suit* and *Love without Strife*. Chambers (*E.S.*, ii.169) believes that the correct title is *War without Blows and Love without Suit*. Fleay (*B.C.E.D.*, i.287) identifies the play with *The Thracian Wonder*, printed in 1661, as by Webster and Rowley; he believes that it was revived c. 1607, for the Queen's Men. Greg (*H.D.*, ii.199) notes that elsewhere (*B.C.E.D.*, ii.332) Fleay states that *The Thracian Wonder* was founded on William Webster's *Curan and Argentele*, published in 1627. He observes that *The Thracian Wonder* is a dramatization of Greene's *Menaphon*, and may possibly be *War without Blows*. Adams (*M.P.*, 1906, iii.317 ff.) supports Fleay's identification of *The Thracian Wonder* with *War without Blows*; but Chambers (*E.S.*, iv.49) believes that this is "a mere guess based on Heywood's title."

#### WARLAMCHESTER

Performed by the Admiral's Men, as an old play, November 28, 1594, and from then until June 16, 1595, seven performances (*H.D.*, i.20, 22, 24).

Hazlitt (*Manual*, p.249) suggests that *Warlamchester* is *The Wars of Lancaster*, and identifies it with *The First Part of the Contention betwixt the two famous Houses of York and Lancaster*, first printed in 1600. Greg (*H.D.*, ii.172) observes that Hazlitt is wrong since *The Contention* never belonged to the Admiral's Men, and such a miswriting in the *Diary* is impossible.

#### WAY TO CONTENT ALL WOMEN, THE (See HOW A MAN MAY PLEASE HIS WIFE)

#### WELSH TRAVELLER, THE

Licensed for acting "by the players of the Revels," May 10, 1622 (Adams, *Dram. Rec.*, p.23).

Halliwell (*D.O.E.P.*, p.274) mentions a play entitled *The Witch Traveller*, licensed in 1623. Hazlitt (*Manual*, p.250) suggests that *The Welsh Ambassador*, a play existing only in manuscript

form, is perhaps *The Welsh Traveller*, and he thinks it is no doubt "the piece misquoted under the title of *The Witch Traveller*." Adams observes that Chambers gives the entry as 1622; but that Fleay (*Stage*, p.301) and other scholars have altered the date to 1623, perhaps rightly, since the Children of the Revels were not granted their patent until July 8, 1622.

#### WELSHMAN, THE

Performed by the Admiral's Men, at the Rose, as an old play, November 29, 1595 (*H.D.*, i.27).

Fleay (*B.C.E.D.*, i.26) identifies *The Valiant Welshman*, "by R. A., gent.," printed in 1615, with *The Welshman*. Greg (*H.D.*, ii.178) states that all allusions in *The Valiant Welshman* point to a date c. 1610, and there is no trace of the survival of former work. He thinks it possible that *The Welshman* is identical with *Longshanks*. Chambers (*E.S.*, iv.51) agrees with Greg's identification rather than with Fleay's.

#### WELSHMAN'S PRIZE, THE (See THE WELSHMAN and THE FAMOUS WARS OF HENRY I AND THE PRINCE OF WALES)

Mentioned in the Admiral's inventories of 1598 as *Welchmans Price* (*H.P.*, p.121).

Greg (*H.P.*, p.122) notes that *The Welshman's Prize* (?) was probably either *The Welshman* or *Henry I and the Prince of Wales*.

#### WHAT MISCHIEF WORKETH IN THE MIND OF MAN

Mentioned in the corporation records of Bristol as performed by Berkeley's Men in July, 1578, in the Guildhall, before the mayor and aldermen (J. Northbrooke, *A Treatise*, ed. J. P. Collier, p.viii).

#### WHAT YOU PLEASE (See THE WHISPERER)

#### WHIBBLE, THE

Mentioned by Thomas Middleton, *The Mayor of Queenborough*, 1661 (*Works*, ed. Bullen, ii.93):

SECOND PLAY. Your worship should hear their names and take your choice.

SIM. And that's plain dealing. Come, begin, sir.

SECOND PLAY. . . . *The Whibble*.

Probably Middleton invented the title.

## WHICH IS THE BEST GIRL ? (See THE POLITIC BANKRUPT)

## WHIRLIGIG, THE

Mentioned by Thomas Middleton, *The Mayor of Queenborough*, 1661 (*Works*, ed. Bullen, ii.93).

SECOND PLAY. Your worship shall hear their names, and take your choice.

SIM. And that's plain dealing. Come, begin, sir.

SECOND PLAY. *The Whirligig*.

Middleton probably invented the title. There was a play entitled *Cupid's Whirligig*, by Sharpham, published in 1607.

## WHISPERER, THE, OR WHAT YOU PLEASE

John Tatham (*Ostella*, 1650, p.111) gives a "Prologue spoken at the Red-Bull to a Play called the Whisperer, or what you please." The prologue ends with the lines:

If what we fancy, you like in the Play,  
'Tis a good sign that good wits jump, you'll say,  
But though Detraction's become a Disease,  
In spite of It, you shall have what you please.

## WHORE IN GRAIN, THE (See THE WHORE NEW VAMPED)

A tragedy, licensed for the Palsgrave's Men, January 26, 1623-4 (Adams, *Dram. Rec.*, p.27).

Fleay (*Stage*, p.358) observes that the Prince Charles' Players started playing again after the plague upon October 2, 1637, at the Bull, their play being *The Whore New Vamped*, which he identifies with *The Whore in Grain*.

## WHORE NEW VAMPED, THE (See THE WHORE IN GRAIN)

Performed at the Red Bull by the Prince's Men, in 1639; author, actors, and licensers punished for libel.

An order of the King in Council (*Cal. S. P. Dom.*, 1639, pp. 529-30, September 29, Whitehall): "Complaint was this day made that the stage-players of the Red Bull have for many days together acted a scandalous and libellous play in which they have audaciously reproached . . . and personated not only some of the aldermen of the city of London and some other persons of quality, but also scandalized and libelled the whole profession of proctors belonging to the Court of Probate, and reflected upon the present

Government. Ordered that the Attorney-General be hereby prayed forthwith to call before him, not only the poet that made the play and the actors that played the same, but also the person that licensed it, and having diligently examined the truth of the said complaint, to proceed roundly against such of them as he shall find have been faulty."

The next paragraph of the order states that the play referred to is *The Whore New Vamped*.

#### WIDDOWES APRON STRINGES, THE

Mentioned in *Histrionastix*, 1610 (*The School of Shakespeare*, ii.37):

USHER. One of you answer the names of your playes.

POST. *The widdowes apron strings* (a nocturnall).

#### WIDOW'S CHARM, THE

A comedy for the Admiral's Men; payments made from July to September, 1602. The entries of payments read to "antony the poyete" (*H.D.*, i.169, 170).

Fleay (*B.C.E.D.*, ii.117) attributes the play to Anthony Munday, believing that "the poet" means poet to the city corporation, for which Munday wrote pageants in 1605, 1611, and 1614-16. Greg (*H.D.*, ii.223) observes that it is inconceivable that any known poet should be called by such a title in connection with four entries of one play. The poet in question might be Wadeson.

#### WIDOW'S PRIZE, THE

By William Sampson; licensed for the Prince's Men, January 25, 1624-5 (Adams, *Dram. Rec.*, p.30). Entered S.R. September 9, 1653; and listed among the Warburton burnt plays as a comedy by Sampson (3 *Lib.*, ii.231).

#### WILDGOOSE CHASE, THE

Mentioned by Thomas Middleton in *The Mayor of Queenborough*, 1661 (*Works*, ed. Bullen, ii.93).

SECOND PLAY. New names of late. *The Wildgoose Chase*.

Bullen notes that it is not likely that the allusion is to Fletcher's comedy, published in 1652. Probably Middleton invented the title.

#### WILLIAM LONGBEARD (See WILLIAM LONGSWORD)

## WILLIAM LONGSWORD

By Drayton, in January, 1598/9, for the Admiral's Men (*H.D.*, i.59, 100). "Sir William Longsword allowed to be Acted the 24 May 1598" (Adams, *Dram. Rec.*, pp.105, 112).

Greg (*H.D.*, ii.200) observes that Drayton calls the play *Longsword*. He believes that it was founded on Lodge's *Life and Death of William Long beard, the most famous and witty English Traitor, borne in the Citty of London*, printed in 1593. Adams (*Dram. Rec.*, p.112) observes that Greg in the *Commentary* enters the play as "William Longbeard," but that Drayton's and Herbert's spelling of it as "Longsword" should settle the matter.

## WILLIAM THE CONQUEROR

Performed by Sussex' Men, at the Rose, as an old play, January 4, 1593/4 (*H.D.*, i.16).

Fleay (*B.C.E.D.*, ii.292, 299) writes: "Query *Fair Em*, retained from L. Strange's Men, like *The Jew of Malta*." *Fair Em, the Miller's Daughter of Manchester, with The Love of William the Conqueror* was acted by Strange's Men c. 1592, and printed without entry and undated, though a second edition appeared in 1631. Fleay attributes the play to Wilson, believes that Alleyn sold it to Sussex' Men after Wilson's death, and that they acted it at the Rose, 1593/4. He also suggests that *Fair Em* might have been *Sir John Mandeville* acted February 24, 1592, at the Rose. Greg (*H.D.*, ii.158) thinks Fleay's suggestions plausible, although the case of *The Jew of Malta* is not similar to that of *Fair Em*. Chambers (*E.S.*, iv.12) does not agree with the identification of *Fair Em* and *Sir John Mandeville*, but thinks *Fair Em* may have been identical with *William the Conqueror*.

## WISE MAN OF WESTCHESTER, THE (See RANDALL, EARL OF CHESTER)

Performed by the Admiral's Men, at the Rose, as a new play, December 2 [3], 1594, and from then until July 18, 1597, thirty-two performances; payment made to Alleyn for the play in September, 1601 (*H.D.*, i.20-22, 24, 25, 27, 28, 30, 42, 53, 54, 148); in the Admiral's inventory of 1598 mention is made of "Kentes woden leage" (*H.P.*, p.117).

Greg (*H.P.*, p.117) believes that Kent's wooden leg "belonged to *The Wise Man of West Chester* (= John a Kent?)" though no wooden leg is mentioned in the MS. that survives of *John a Kent and John a Cumber*, dated 1595, and was signed by Munday. Fleay

(*B.C.E.D.*, ii.114) is of the same opinion and believes that the MS. which is preserved may represent a revision of the original play.

#### WIT AND WILL

Performed during the season from July 14 to March 3, 1567/1567-8, before the Queen (Feuillerat, *Revels*, p.119).

Fleay (*B.C.E.D.*, ii.288, 294) identifies *The Marriage of Wit and Science*, entered S.R. 1569-70, with *Wit and Will*; and Feuillerat (*Revels*, p.449) agrees with this identification.

#### WIT IN A MADNESS

By Richard Brome; entered S.R. March 19, 1639/40.

C. E. Andrews (*Richard Brome: A Study of his Life and Works*, in *Yale Studies in English*, xlv, p.16) suggests that the date of composition of this play was about 1637.

#### WITCH OF ISLINGTON, THE

Performed by the Admiral's Men, at the Rose, as an old play, July 14 and 28, 1597 (*H.D.*, i.54).

Ben Jonson (*Works*, ed. F. Cunningham, iii.47) in a note appended to *Queens Celebrated from The House of Fame*, a masque presented in 1609, mentions that "Bodinus, *Daemon*. lib 2, cap. 8 hath . . . much of the witches' later practise in that kind, and reports a relation of a French Ambassador's, out of England, of certain pictures of wax, found in a dunghill near Islington, of our late queen's: which rumour I myself (being then very young) can yet remember to have been current." Fleay (*B.C.E.D.*, ii.5) observes that this incident, mentioned by Jonson, must have afforded the plot for *The Witch of Islington*, a play written before 1592, and revived at the Rose, 1597.

#### WITLESS

Entered S.R. July 7, 1560-July 8, 1561.

Fleay (*B.C.E.D.*, ii.293) observes that this play was probably an old Edward VI morality revived. Chambers (*E.S.*, iv.404) states that *Witless* is probably John Heywood's dialogue of *Witty and Witless*, extant in MS.

#### WOMAN IS TOO HARD FOR HIM, THE

Performed November 26, 1621, before the King, by the King's Company (Murray, *E.D.C.*, i.176).

Fleay (*B.C.E.D.*, i.215) believes that the play was not by Fletcher; but he suggests "Query Fletcher's *Wildgoose Chase*" (*B.C.E.D.*, ii.328).

#### WOMAN HARD TO PLEASE

Performed by the Admiral's Men, at the Rose, as a new play, January 27, 1597, and from then until May 27, eleven performances (*H.D.*, i.45, 51-52).

Fleay (*B.C.E.D.*, ii.305) suggests: "Compare Heywood, *Challenge for Beauty*." Greg (*H.D.*, ii.182) observes that the title of Fletcher's *Woman Pleased*, printed in 1647, may contain an allusion to the Admiral's play. Chambers (*E.S.*, iii.467) suggests that *Woman Hard to Please* may be identical with *The Two Angry Women of Abingdon* by Porter, printed in 1599. The title may be *Women Hard to Please*; it is not possible to tell from entries in the *Diary* whether it should be "Woman" or "Women."

#### WOMAN ON THE ROCK, THE

Thomas Wylley, Vicar of Yoxford in Suffolk, writing to Cromwell in 1537 (*L. & P. Henry VIII*, xii.1.244), states: "I am making of a[nother] play caulyd The Woman on the Rokke, yn the fyer of faythe a fynnyng, and a purgyng in the trewe purgatory; neuer to be seen but of your Lordshyp's eye."

#### WOMAN'S LAW, THE

Entered *S.R.* November [December] 29, 1653.

#### WOMAN'S MASTERPIECE, THE

Entered *S.R.* November [December] 29, 1653.

Fleay (*B.C.E.D.*, ii.336) dates the *S.R.* entry of this play 1654.

#### WOMAN'S MISTAKEN

By Thomas Drue and Robert Davenport; entered *S.R.* September 9, 1653.

Fleay (*B.C.E.D.*, i.105) believes that this play was probably an early work, c. 1622, before Davenport "had learned to run alone." W. J. Lawrence (*T.L.S.*, March 23, 1922, p.191) believes that this play was brought out at the Red Bull by the Queen's Men two or three years before 1622.



## WOMAN'S PLOT, THE

By Massinger; entered S.R. September 9, 1653, as *A very woman, or the woman's plot*; and June 29, 1660 as *The Woman's Plott*, a comedy. Murray (*E.D.C.*, ii.93) gives a warrant, dated March 27, 1622 for "The womas Plott plaid before his Ma<sup>tie</sup> 5<sup>o</sup> Novembris last" by the King's Company. It is included in the King's Men's repertory (Stopes, "Fellows and Followers," *Jahrbuch*, xvli. 104-105), and among the Warburton burnt plays (3 *Lib.*, ii.231).

Fleay (*B.C.E.D.*, i.215) observes that *The Very Woman or The Prince of Tarent* is not lost, but was published in 1655. He believes that *The Woman's Plot* was not by Fletcher; later, however, he identifies *The Woman's Plot* with *A Right Woman*, by Beaumont and Fletcher, entered S.R. 1660, and suggests that the error in the 1653 entry rose from a similarity of the titles, *A Very Woman*, and *A Right Woman* (*B.C.E.D.*, i.227).

## WOMAN'S TRAGEDY, A

By Chettle, for the Admiral's Men, July, 1598. Chettle was either to deliver the play or to return the money paid to him for it within a fortnight (*H.D.*, i.90).

Chambers (*E.S.*, ii.167) observes: "I take it . . . that Chettle failed to deliver *A Woman's Tragedy*." Fleay calls the play *A Woman Tragedy*, Greg, *The Play of a Woman*, and Chambers, *A Woman's Tragedy*.

## WONDER OF A WOMAN, A

Performed by the Admiral's Men, at the Rose, as a new play, October 15 [16], 1595, and from then until May 1, 1596, nine performances (*H.D.*, i.25, 27, 28, 30).

Fleay (*B.C.E.D.*, i.289, 290) suggests that Heywood's *How a Man may Choose a Good Wife from a Bad*, published in 1602, may be a refashioning of *The Wonder of a Woman*. Greg (*H.D.*, ii.177) notes that Marston borrowed the title—*The Wonder of Women*—for his play on Sophonisba, printed in 1606, but there is no trace of old work in the extant play. Another play with a similar title is *A New Wonder, or A Woman never Vexed*, printed in 1632 as by W. Rowley. Greg observes that this latter play, according to Fleay (*B.C.E.D.*, ii.102-103) was altered from an old play in rime, perhaps by Heywood, and if this is so, *The Wonder of a Woman* may have been the original version.



## WOODCOCK OF OUR SIDE

Mentioned by Thomas Middleton, *The Mayor of Queenborough*, 1661 (*Works*, ed. Bullen, ii.93):

SECOND PLAY. Your worship shall hear their names, and take your choice. . . .

SIM. Why this is somewhat yet.

FIRST PLAY. *Woodcock of our side.*

Bullen, in a note, observes that Taylor, the water-poet, in the preface to *Sir Gregory Nonsense*, mentions a book with this title. The expression was proverbial; "woodcock" was a cant expression for simpleton. Perhaps Middleton invented the title.

## WOOER, THE

By Richard Puttenham, before 1598.

Puttenham, *The Arte of English Poesie* 1589 (ed. E. Arber, pp.212, 233) writes: "And we in our Enterlude called the woer, plaid with these two words, lubber and lover, thus, the country clowne came and woed a young maide of the citie, and being agreed to come so oft, and not have his answeare, said to the old nurse very impatiently:

Iche pray you good mother tell our young dame,  
Whence I am come and what is my name,  
I cannot come a woing every day.

Quoth the nurse:

They be lubbers not lovers that so use to say."

## WOOING OF DEATH, THE

By Chettle, for the Admiral's Men, April to May, 1600 (*H.D.*, i.121).

Greg (*H.D.*, ii.213) notes that perhaps to the above entry should be added an entry in the *Diary* which reads, "Lent unto Richard Alleyne the 6 of maye 1600 to lende unto hary cheattell the some of 5s."

## WORLD, THE

Mentioned in the Cockpit list of August 10, 1639, as allowed to be acted by Beeston's Boys (Stopes, "Fellows and Followers," *Jahrbuch*, xlv.101).

Fleay (*B.C.E.D.*, ii.397) apparently identifies *The World* with *The World Tost at Tennis*, by Middleton and Rowley, published in 1620.

WORLD RUNS ON WHEELS, THE

By Chapman, for the Admiral's Men, January to July, 1599. The title in the last entry reads: "the world Rones a whelless & now all fools but the foole" (*H.D.*, i.101-102, 109).

Fleay (*B.C.E.D.*, i.57, 58) asserts that *All Fools* by Chapman, published in 1605, is a remodeled form of *The World Runs on Wheels*. Fleay maintains that publication was due to a favorable reception of the play at Court; Chapman published it, believing that the Admiral's Men would publish an earlier and inferior version. Greg (*H.D.*, ii.200) notes that the phrase was proverbial, and that John Taylor in 1623 published a tract called *The World runnes on Wheelles: Or Oddes betwixt Carts and Coaches*. Chambers (*E.S.*, iii.252) remarks that the Court performances of *All Fools* was on January 1, 1605, and the play was probably on the Blackfriars' stage in 1604. The last entry in the *Diary* seems to indicate a single play and a changed title, but Fleay's view is not necessarily correct. Chambers maintains that a possible conjecture is that the Admiral's Men went back to the original title for their production, leaving a modified form of the amended play, available for Chapman in 1604.

WORLD'S TRAGEDY, THE (See THE NEW WORLD'S TRAGEDY)

WORSE AFEARED THAN HURT (See HANNIBAL AND HERMES)

WYLIE BEGUYLIE

Performed January 3, 1566/7, at Merton College, Oxford, in the Warden's house in the College hall. The Merton College MS. register reads: "acta est Wylie Beguylic Comoedia Anglica nocte in aedibus Custodis P scolares, praesentibus Vicecustode magistris Baccalaureis, cum omnibus domesticis et nonnullis extraneis: merito laudandi recte agendo prae se tulerunt sumam spem" (Boas, *U.D.*, p.157).

This play must not be confused with the extant *Wylie Beguiled*, printed in 1606, and perhaps a Cambridge play.

XERXES

Properties are mentioned, especially "A perwigg of Heare for king Xerxes syster," for a play performed January 6, 1575, by the Children of Windsor Chapel (Feuillerat, *Revels*, pp.238, 240, 244; Wallace, *E.E.D.*, p.216).

## YORKSHIRE GENTLEWOMAN AND HER SON, A

A tragedy by Chapman; entered S.R. June 29, 1660.

## YOUNGER BROTHER, THE

Entered S.R. November [December] 29, 1653. Edward Alleyn, in his Account Book, writes: "October 3, 1617, I went to the Red Bull, and received for *The Younger Brother* but £3 6s. 4d." (Malone, *Var.*, iii.223).

Adams (*S.P.*, p.299) observes that Alleyn's note does not necessarily mean, as some have thought, that he was part owner of the playhouse; perhaps he was selling to the Red Bull company the manuscript of an old play.

## YULETIDE

A comedy, performed at Oxford, during the Christmas season, 1607-1608.

*An Account of the Christmas Prince as it was exhibited in the University of Oxford in the year 1607* (1826) p.59: "On the Thursday following the Prince was solemnly invited by the Canons of Christ Church to a comedy called *Yuletide*, where many things were either ill ment by them, or ill taken by us, but wee had very good reason to thinke the former, both for that the whole town thought so, and the whole play was a medley of Christmas sportes, by w<sup>ch</sup> occasion Christmas lords were much jested at, and our Prince was soe placed that many things were acted upon him."

*The Christmas Prince* is a narrative telling of the lordship of misrule at St. John's College, Oxford. The author of this account, according to *D.N.B.*, was Griffin Higgs, but Chambers (*E.S.*, iv.71) believes that the evidence for Higgs' authorship is inadequate.

## ZENOBIA

Performed by Strange's Men, at the Rose, as an old play, March 9, 1591/2 (*H.D.*, i.13).

## LOST MASQUES WITH KNOWN TITLES

### ACTEONS, A MASQUE OF

Performed at Court, 1559-1560 (Feuillerat, *Revels*, pp.38-39).

### ADSON'S MASK

A mask of the seventeenth century, mentioned in a *Book of Tunes*, B. M. MSS. Addit. 10,444 (Halliwell, *D.O.E.P.*, p.4).

### ALMAINS, A MASQUE OF

Performed at Christmas, 1548/9, at Westminster (Feuillerat, *E. and M.*, pp.34, 35).

### ALMAINS AND PALMERS, A MASK OF

Properties used for this mask are mentioned in 1559; probably performed at Court January 16, 1559 (Feuillerat, *Revels*, pp.23, 88; Chambers, *E. S.*, iv.77).

### ALMAINS, PILGRIMS, AND IRISHMEN, A MASQUE OF

Performed on April 25, 1557, at Whitehall (Feuillerat, *E. and M.*, p.225; Wallace, *E.E.D.*, p.100).

### AMAZONS, A MASQUE OF

Performed January 11, 1579, before the Queen, the French Ambassador being present (Feuillerat, *Revels*, pp.286, 287, 301).

The resident French Ambassador was then M. de Mauvissière; but Feuillerat believes that the reference is to Simier, Alençon's envoy, who arrived early in January.

### AMAZONS, THE MASQUE OF

Prepared for January 1, 1618, but not presented (Reyher, *Les Masques Anglais*, p.524). Chamberlain wrote to Carleton on January 3 (Nichols, *Progresses James*, iii.454): "There was a masque of nine Ladies in hand at their own cost, whereof the principal was the Lady Hay, as Queen of the Amazons . . . but whatsoever the cause was, neither the Queen nor King did like or allow of it,—and so all is dashed." This is sometimes called *The Disappointed Ladies* (Fleay, *B.C.E.D.*, ii.343).

## AMAZONIAN'S MASK, THE

Seventeenth century, mentioned in B.M. MSS. Addit. 10,444 (Hazlitt, *Manual*, p.10).

## APOLLO AND THE NINE MUSES

Performed June 15, 1572, before the Queen and the French Duke Montmorency (*Revels*, pp.153, 157, 453).

Stopes (*Hunnis*, pp.261-262) states that this masque, to which no name is given in the Revels' Account, was a masque of *Apollo and the Nine Muses*, which she thinks Hunnis may have written.

## ARCULES, THE MASK OF

Performed at St. Andrew's Tide, 1554, at Whitehall (Feuillerat, *E. and M.*, p. 163; Wallace, *E.E.D.*, p.99).

## ARGUS, THE MASQUE OF

Performed at Christmas, 1551/2, at Greenwich (Feuillerat *E. and M.*, p.73; Wallace, *E.E.D.*, p.75).

## ASTON'S MASQUE, HUGH

MS. Chr. Ch. Oxford; only the music is extant. See Davey, *History of Music*, p.135 (Schelling, *E.D.*, p.543).

## ASTRONOMERS, A MASQUE OF

Performed probably May 24, 1559, for the French Embassy at Westminster (Feuillerat, *Revels*, p.97; Steele, *Plays and Masques*, p.5).

## BABIONS, A MASQUE OF

Performed at Christmas, 1552/3, at Greenwich (Feuillerat, *E. and M.*, pp.114, 116; Wallace, *E.E.D.*, p.76).

## BAGPIPES, A MASQUE OF

Included in a list of plays performed at Easter and on May Day, 1553 (Feuillerat, *E. and M.*, pp.134, 142, 145; Wallace, *E.E.D.*, p.76).

## BARBARIANS, A MASK OF

Performed January 1, 1560, at Whitehall (Feuillerat, *Revels*, pp.20, 40, 110). Chambers (*E.S.*, iv.78) notes that the mask was in honor of John Duke of Finland.

BATEMAN'S MASQUE

This seventeenth century masque includes the Turk's Dance, the Bear's Dance, and the Bird's Dance; mentioned in B.M. MSS. Addit. 10,444 (Hazlitt, *Manual*, p.23).

BEAUTY AND VENUS

Performed at Christmas, 1513; garments provided by H. Guilford, for an interlude, containing a moresque of six persons and two ladies; evidently this was a kind of masque (*L. & P. Henry VIII*, i.2.1123).

BLACKFRIARS MASQUE, THE

Seventeenth century, mentioned in B.M. MSS. Addit. 10,444 (Hazlitt, *Manual*, p.26).

BROXBOURN-BURY MASQUE, THE

Seventeenth century, mentioned in B.M. MSS. Addit. 10,444 (Hazlitt, *Manual*, p.31).

BULL MASQUE, THE

Seventeenth century, mentioned in B.M. MSS. Addit. 10,444 (Hazlitt, *Manual*, p.31).

CASTLE, MASK OR PAGEANT OF A

Performed on January 6, 1516, at Eltham (*L. & P. Henry VIII*, ii.2.1505; Wallace, *E.E.D.*, pp.48-49).

CATS, A MASQUE OF

Included in a list of masques performed at Easter and on May Day, 1553 (Feuillerat, *E. and M.*, pp.134, 142, 145; Wallace, *E.E.D.*, p.76).

CLOWNS, THE MASK OF

Performed at Court, 1559-1560 (Feuillerat, *Revels*, pp.40, 41).

CONQUERORS, A MASK OF

Performed at Court, 1558-9 (Feuillerat, *Revels*, p.20).

COVETOUS MEN, A MASQUE OF

Performed at Greenwich, Christmas, 1552/3 (Feuillerat, *E. and M.*, pp.114, 116; Wallace, *E.E.D.*, p.76).

## CUCKOLDS' MASQUE, THE

Written in the time of Charles I, but not printed; mentioned in B.M. MSS. Addit. 10,444 (Hazlitt, *Manual*, p.55; Halliwell, *D.O.E.P.*, p.66).

## CUPID, THE MASK OF

By Middleton; performed January 4, 1614, at Merchant Taylors' Hall, on the occasion of the wedding of the Earl of Somerset and Lady Frances Howard (F. J. Stow, *Annales*, p.1005; T. Birch, *The Court and Times of James I*, i.288; *Works of Thomas Middleton*, ed. Bullen, i.xxxix).

## DEATH OF DIDO, THE

By "R. C.," dated 1621. This piece seems not to have been printed. Jacob was the first to give it a title; and for the date there is no authority, or "which is the same thing, that of Chetwood" (Halliwell, *D.O.E.P.*, p.71).

## DIANA AND NYMPHS, THE MASK OF

Performed February 27, 1560, at Whitehall (Feuillerat, *Revels*, pp.43, 44).

## DISAPPOINTED LADIES, THE (See THE MASQUE OF THE AMAZONS)

## DRONKEN MASQUE, A

Performed January 2, 1551/2, at Greenwich (Feuillerat, *E. and M.*, p.59).

## DURANCE MASQUE, A

Seventeenth century; mentioned in B.M. MSS. Addit. 10,444 (Hazlitt, *Manual*, p.68).

## EMBASSAGE FROM LUBBER-LAND, THE

Intended as part of the Christmas entertainment at St. John's College, Oxford, 1607-1608. In *An Account of the Christmas Prince*, 1816, p.74, the author (perhaps Griffin Higgs) states: "Many other things were in this yere entended which neither were nor could be performed . . . the devise of the Embassage from Lubberland, whereof also a parte was made."

## ESSEX ANTIC MASQUE, THE

A masque, c. 1620, mentioned in B.M. MSS. Addit. 10,444 (Hazlitt, *Manual*, p.77).

FAIRY MASQUE, THE

Produced at Court, about 1620 (Halliwell, *D.O.E.P.*, p.91); mentioned in B.M. MSS. Addit. 10,444 (Hazlitt, *Manual*, p.80).

FISHERMAN, THE MASQUE OF

Performed at Christmas, 1572; with a mask of women (perhaps a masque of fish-wives), constituted a double mask (Feuillerat, *Revels*, p.180).

FISHERMEN, THE MASK OF

Performed at Court, February 2, 1559 (Feuillerat, *Revels*, pp.28, 94).

FLORIMÈNE, THE PASTORAL OF

"The argument only, put into English," was licensed for printing December 14, 1635; performed before the King and Queen December 21, 1635, "par les filles Françoise de la royne, et firent très bien, dans la grande sale de Whitehall, aux depens de la royne" (Adams, *Dram. Rec.*, pp.41, 55).

Adams notes that since the masque was in French, Herbert's entry was in French. Reyher (*Les Masques Anglais*, p.346) reproduces the plan of scenes for this pastoral, drawn by Inigo Jones. The argument only is extant.

FOOL'S MASQUE, THE

Produced at Court, about 1620 (Halliwell, *D.O.E.P.*, p.100). Mentioned in B.M. MSS. Addit. 10,444 (Hazlitt, *Manual*, p.88).

FORESTER'S OR HUNTER'S MASQUE, THE

Performed January 1, 1574, at Whitehall (Feuillerat, *Revels*, pp.193, 199).

FURIES' MASQUE, THE

Performed at Court, about 1624 (Halliwell, *D.O.E.P.*, p.105).

GOAT'S MASQUE, THE

Acted at Court, about 1611; mentioned in B.M. MSS. Addit. 10,444 (Hazlitt, *Manual*, p.96).

GODDESSES HUNTRESSES, A MASQUE OF

Performed at Shrovetide, 1554/5 (Feuillerat, *E. and M.*, p.172; Wallace, *E.E.D.*, p.100).



## GREEK WORTHIES, A MASQUE OF

Included in a list of masques performed at Easter and on May Day, May, 1553 (Feuillerat, *E. and M.*, pp.134, 142, 145; Wallace, *E.E.D.*, p.76).

## HAYMAKERS' MASQUE, THE

"A masque performed at Court about the year 1623" (Halliwell, *D.O.E.P.*, p.114; mentioned in B.M. MSS. Addit. 10,444 (Hazlitt, *Manual*, p.101).

## HUNGARIANS, A MASQUE OF

Performed at Court, 1558-9 (Feuillerat, *Revels*, p.10; M. Steele, *Plays and Masques*, p.2).

## ITALIAN WOMEN, A MASQUE OF

Performed January 6, 1560, at Whitehall (Feuillerat, *Revels*, pp.32, 110).

## JANUS, THE MASQUE OF

Performed January 1, 1573, at Hampton Court (*Revels*, p.175).

## KING ARTHUR'S KNIGHTS, A MASK OF

Payment made "for the stuff of the mask of King Arthur's Knights," February 11, 1539 (*L. & P. Henry VIII*, xiv.2.340).

## KNIGHTS, A MASQUE OF

Performed January 11, 1579, at Court, as part of *The Double Mask of Amazons and Knights* (Feuillerat, *Revels*, p.287).

## KNIGHTS OF INDIA AND CHINA, THE MASQUE OF THE

Performed January 1, 1604, at Hampton Court (Reyher, *Les Masques Anglais*, p.519). Carleton, writing to Chamberlain on January 15, 1604 (*S.P.D.*, *James I.*, No. 21), gives an account of the mask.

## LADIES, A MASQUE OF

Performed February 23, 1574, at Hampton Court (Feuillerat, *Revels*, p.213).

## LADIES, A MASQUE OF

Performed January 5, 1583, at Windsor (Feuillerat, *Revels*, p.349).

LADY LUCY'S MASQUE, THE

Seventeenth century; mentioned in B.M. MSS. Addit. 10,444; probably an entertainment superintended by Lucy, Countess of Carlisle (Hazlitt, *Manual*, p.128).

LADY PEACE, THE MASQUE OF

Performed in 1572 (Feuillerat, *Revels*, pp.157-158).

Feuillerat observes that we may form some idea of the masque from the description of the Devices which were shown on similar occasions before Elizabeth and Mary Queen of Scots (Collier, *H.E.D.P.*, i.178).

LANCEKNIGHTS, A MASQUE OF

Performed December 27, 1573, at Whitehall (Feuillerat, *Revels*, p.193).

MARINERS, A MASQUE OF

Performed at Hallowtide, 1554 (Feuillerat, *E. and M.*, p.161; Wallace, *E.E.D.*, p.99).

MARINERS, A MASQUE OF

Performed at Court, 1588-1589 (Feuillerat, *Revels*, p.19).

MARY MAGDALENE

A masque performed at Court, in the time of James I; some of the music is preserved in B.M. MSS. Addit. 10,444 (Hazlitt, *Manual*, p.152).

MATRONS, A MASQUE OF

Performed at Christmas, 1552/3, at Greenwich (Feuillerat, *E. and M.*, pp.114, 116).

MEDIOXES, A MASQUE OF

Included in a group of masques performed at Easter and on May Day, 1553 (*E. and M.*, pp.134, 142, 145; Wallace, *E.E.D.*, p.76).

MEN, A MASQUE OF

Performed at Greenwich, during Shrovetide, 1547/8 (Feuillerat, *E. and M.*, pp.26, 27).

MEN, A MASQUE OF

Performed January 6, 1551/2, at Greenwich (Feuillerat, *E. and M.*, p.60).

## MOORS, A MASQUE OF

Performed at Court, 1558-9 (Feuillerat, *Revels*, pp.20, 26).

## MOORS AND AMAZONS, A MASQUE OF

Performed at Christmas and on January 6, 1551/2, at Greenwich (*E. and M.*, p.85; Wallace, *E.E.D.*, p.75).

## MORES MASQUE, A

Intended for presentation March 3, 1579, but not performed (Feuillerat, *Revels*, p.308).

Chambers (*E.S.*, iv.96) calls this a "Morris Mask."

## MUSES, A MASQUE OF

Performed June 16, 1600, at the marriage of the Lady Ann Russell to Henry Lord Herbert.

Chamberlain (*Letters*, ed. Williams, p.83) wrote to Carleton on June 24: "I doubt not but you have heard of the great marriage at the Lady Russels . . . and of the maske of the muses that come to seeke one of their fellowes."

Chambers (*E.S.*, iv.113) calls this mask *The Lost Muse*.

## NANN'S MASQUE

Before 1642; music in Elizabeth Rogers, her Virginal Book, B.M. MSS. Addit. 10,337, fol. 2b (Brotanek, *Englische Maskenspiele*, p.339).

## NINE PASSIONS, A MASK OF THE

Performed January 6, 1598 (?), at Windsor; described by Sir Benjamin Rudyerd in *Noctes Templariae* (J. A. Manning, *Memoirs of Sir Benjamin Rudyerd*, p.14; see also M. Steele, *Plays and Masques*, pp.114-115).

## NUSQUAMS, A MASQUE OF

Performed at Court, during the season 1599-1560 (Feuillerat, *Revels*, pp.24, 26, 39).

## OLD ANTIC MASQUE, AN

About 1620; mentioned in B.M. MSS. Addit. 10,444 (Hazlitt, *Manual*, p.170).

PAGES' MASQUE, THE

Seventeenth century (about 1620); mentioned in B.M. MSS. Addit. 10,444 (Hazlitt, *Manual*, p.173).

PALMERS' MASQUE, THE

Performed at Court in 1518 (*L. & P. Henry VIII*, ii, 2.1517).

PATRIARCHS, THE MASQUE OF

Performed January 6, 1560, at Whitehall (Feuillerat, *Revels*, pp.30, 110).

PEARCE HIS MASQUE

Seventeenth century (about 1620); mentioned in B.M. MSS. Addit. 10,444 (Hazlitt, *Manual*, p.177).

PEDLER'S MASQUE, THE

Performed at Christmas, 1574/1574-5, at Hampton Court (Feuillerat, *Revels*, p.239).

PENELOPE'S WOOERS

Intended as part of the Christmas entertainment at St. John's College, Oxford, 1607-1608. In *An Account of the Christmas Prince*, 1816, p.74, the author (perhaps Griffin Higgs) writes: "Many other things were in this yeare entended which neither were nor could be performed. As the maske of Penelope's Wooer, w<sup>th</sup> the State of Telemachus, w<sup>th</sup> a Controversie of Irus and his ragged company, whereof a great parte was made." Another reference to this masque occurs on p.68: "On the sixt of february being egge satterday, it pleased some gentlemen schollers in the towne to make a dauncing night of it. They had provided many new and curious daunces for the maske of *Penelope's Woers*, but the yeare being far spent and Lent drawing on . . . the prince was not able to bestow that state upon them which their love and skill deserve'd."

POLANDERS, A MASQUE OF

Performed at Christmas, 1552/3 (*E. and M.*, pp.114, 116).

PRESTER JOHN

Performed at Hampton Court, 1547/8 (Feuillerat, *E. and M.*, p.190).

## SAILORS' MASQUE, THE

Acted at Court about 1620; mentioned in B.M. MSS. Addit. 10,444 (Hazlitt, *Manual*, p.201).

## SATYRS AND TILTERS, A MASQUE OF

Performed March 4-6, 1564 (*Cal. State Papers, Span.*, 1558-1567, p.404).

## SATYR'S MASQUE, THE

Seventeenth century; mentioned in B.M. MSS. Addit. 10,444 (Hazlitt, *Manual*, p.203).

## SHEPHERD'S MASQUE, THE

Acted at Court during the reign of James I.

The author of *Mucedorus*, 1598 (*O.E.P.*, ed. W. C. Hazlitt, vii.207) writes:

ANSELMO. Within my closet does there hang a cassock—  
Though base the weed is, 'twas a shepherd's—  
Which I presented in Lord Julio's Masque.

Fleay (B.C.E.D., ii.49) believes that the allusion in *Mucedorus*, which was acted in 1610, is to *The Shepherd's Mask*; later (B.C.E.D., ii.344) he suggests that *The Shepherd's Mask* is another name for Jonson's *Paris Anniversary*, published in 1640. Greg (*Pastoral Poetry and Pastoral Drama*, p.378) contends that Jonson's play, which was produced in 1623, can hardly have been alluded to in 1610. Greg further notes that Halliwell took the title from B.M. MSS. Addit. 10,444, where the mask is dated 1635.

## SHEPHERD'S SONG, THE

By George Ferebe; entered S.R. June 16, 1613; performed at Bath, before Queen Anne (John Aubrey, *Brief Lives*, 1669-1696, ed. A. Clark. i.251; A. à Wood, *Athen. Oxon.*, i.270).

## SHIPMEN AND COUNTRY MAIDS, A MASQUE OF

Performed before August 24, 1559, at Horsley (Feuillerat, *Revels*, p.105).

## SIR FRANCIS BACON'S MASQUE

In two parts, 1613; mentioned in B.M. MSS. Addit. 10,444 (Hazlitt, *Manual*, p.212).

SIR JEROME POOLE'S MASQUE

About 1620; mentioned in B.M. MSS. Addit. 10,444 (Hazlitt, *Manual*, p.212).

SIX SAGES, A MASQUE OF

Performed January 6, 1574, at Whitehall (Feuillerat, *Revels*, p. 193).

SIX SEAMEN, A MASQUE OF

Prepared for performance, probably for Shrovetide, 1583, but not acted (Feuillerat, *Revels*, p.350).

SIX VIRTUES, A MASQUE OF

Prepared for performance February 2, 1574, at Hampton Court, but not acted (Feuillerat, *Revels*, pp.206, 208).

SOLDIERS, A MASQUE OF

Performed at Christmas, 1552/3, at Greenwich (Feuillerat, *E. and M.*, pp. 114, 116; Wallace, *E.E.D.*, p.76).

SOLOMON AND THE QUEEN OF SHEBA

Performed July 24-28, 1606, at Theobald's, before James I and Christian of Denmark.

Sir John Harington (*Nugae Antiquae*, ed. T. Park, i.349-351) describes in detail this performance, at which most of the participants were drunk.

STANDING MASQUE, THE

Seventeenth century (about 1620); mentioned in B.M. MSS. Addit. 10,444 (Hazlitt, *Manual*, p.219).

SWARTRUTTERS, A MASQUE OF

Performed February 5, 1559 (Feuillerat, *Revels*, pp.29, 94). Il Schifanoia, writing to the Mantuan Ambassador on February 6, describes the masque briefly (*Cal. State Papers, Venetian*, 1558-1580, p.27).

TEMPLE ANTIC MASQUE, THE

In three parts, about 1620; mentioned in B.M. MSS. Addit. 10,444 (Hazlitt, *Manual*, p.225).

### TRIUMPH OF ALL THE FOUNDERS OF COLLEGES IN OXFORD, THE

Part of the intended entertainment at St. John's College, Oxford, 1607-1608, but not acted. In *An Account of the Christmas Prince*, 1816, p.74, the author (perhaps Griffin Higgs) states: "Many other things were in this yeare entended which neither were nor could be performed . . . The triumph of all the ffounders of the Colledges in Oxford, a device much thought on, but it required more invention, more cost than the time would afoord."

### TUMBLERS, A MASQUE OF

Included in a list of masques performed at Easter and on May Day, 1553 (Feuillerat, *E. and M.*, pp.134, 142, 145; Wallace, *E.E.D.*, p.76).

### TURKES MAGISTRATES, A MASQUE OF

By Nicholas Udall, performed at Shrovetide, 1554/5; the torchbearers were "Turkes Archers" (Feuillerat, *E. and M.*, p.172).

### TURKS, A MASQUE OF

Performed at Court, 1559 (Feuillerat, *Revels*, p.19).

### TWELVE MONTHS

A mask; "MS. formerly in the collection of J. P. Collier, now unknown" (Chambers, *E.S.*, iv.406).

### VENETIAN SENATORS, A MASQUE OF

Performed at Christmas, 1554/5; the senators had galley slaves for torchbearers (Feuillerat, *E. and M.*, p.166; Wallace, *E.E.D.*, pp.99-100).

### VENUSSES WITH CUPIDS, A MASQUE OF

Performed at Christmas, 1554/5 (Feuillerat, *E. and M.*, p.166; Wallace, *E.E.D.*, pp.99-100).

### VICES, THE MASQUE OF

"Ein dreistimmiges Lied daraus; B.M. MSS. Addit. 10,338, fol. 28b" (R. Brotanek, *Die englischen Maskenspiele*, p.399).

### WARRIORS, A MASQUE OF

Performed February 23, 1574, at Hampton Court (Feuillerat, *Revels*, p.213).

WILD MEN, A MASQUE OF

Performed about November, 1573, at Greenwich (Feuillerat, *Revels*, pp. 191, 192).

WISE AND FOOLISH VIRGINS, A MASQUE OF THE

Performed at Court, in honor of the French escort of Mary, Queen of Scots, October 25-28, 1561 (Branthôme, "Le Roy Henry II" in *Oeuvres*, ed. Mérimée and Lacour, iv.126-127).

WOMEN, A MASQUE OF

Performed during Shrovetide, 1547/8, at Greenwich (Feuillerat, *E. and M.*, p.26).

WOMEN OF DIANA, A MASQUE OF THE

Performed at Christmas, 1552/3, at Greenwich (Feuillerat, *E. and M.*, pp.114, 116; Wallace, *E.E.D.*, p.76).

YORK HOUSE MASQUE, A

Seventeenth century; mentioned in B.M. MSS. Addit. 10,444, (Hazlitt, *Manual*, p.259).

YOUNG MOORS, A MASQUE OF

Performed at Court February 12, 1547/8, by King Edward and young lords (Feuillerat, *E. and M.*, pp.26, 29, 33).



## ENGLISH PLAYS WITH KNOWN TITLES ACTED IN GERMANY

### ALTE PROCULO, DER

Performed August 2 and September 6, 1626, by English players under Green, in Dresden (Cohn, *S. in G.*, p.cxvi). Tragi-comedy.

### AMPHITRYON

Performed June 4, 1626, by English players under Green, in Dresden, and again acted in 1663, and 1678 (Cohn, *S. in G.*, pp.cxv, cxix). A comedy.

Herz (*E.Sch.*, pp.127-128) notes that the play may have been founded on Plautus' *Amphitryo*. Chambers (*E.S.*, ii.286) suggests that the play was perhaps Heywood's *The Silver Age*.

### ANNABELLA EINES HERTZOGEN TOCHTER VON FERRARA

Performed 1604, in Nördlingen, by English comedians under Eichelin.

Herz (*E.Sch.*, pp.65, 99) notes that Bolte (*Danziger Theater*, p.177) prints from a seventeenth century Dantzic MS. a German play, *Tiberius von Ferrara und Arabella von Mömpelgart*; in part based upon Marston's *The Fawn*, first published in 1606. There was a performance at Rothenburg in 1604 of *Annabella, eines Markgraffen Tochter von Montferrat*, and a performance of *Der Herzog von Ferrara* at Dresden in 1626. All three plays, as well as *Annabella eines Hertzogen Tochter von Ferrara*, are perhaps to be connected with *The Fawn*.

### BEHENDIGE DIEB, DER

Performed July 22, September 17, and September 22, 1626, by English players under Green, in Dresden (Cohn, *S. in G.*, p.cxvi). Tragi-comedy.

Chambers (*E.S.*, ii.286) queries: "Could this be *The Winter's Tale*?"

### BOTZARIO EIN ALTER RÖMER

Performed in 1604, by English comedians under Eichelin, in Nördlingen (Trautmann, *Zeitschrift*, vii.60, 61).

Trautmann observes that there was another play acted at Rothenburg in 1604, "vonn *Einem Alten Römer*, so Seinem Sohn wegen Eines Jungen weibes des guts enterben wollen." Herz (*E.Sch.*, p.131) suggests that the two plays are probably identical, and have no English counterpart.

#### CAROLUS HERZOG AUS BURGUNDT

Performed in 1604, by English comedians under Eichelin, at Nördlingen; and in 1606 at Rothenburg (Trautmann, *Zeitschrift*, vii.60, 61).

#### CELIDE UND SEDEA

Performed in 1604 by English players at Rothenburg (Trautmann, *Zeitschrift*, vii.61); performed by English players under Spencer at Nuremberg in 1613. "On Sunday the 27th of June and a few days following thereon, . . . the English Comedians have acted [at Nuremberg] . . . *Celide and Sedea*" (Cohn, *S. in G.*, p.lxxxvii).

Herz (*E.Sch.*, p.121) notes that the name "Sede" or "Side" suggests that the play was based on an English original.

#### CHRISTABELLA

Performed June 1, 1626, by English players under Green, at Dresden; revived in 1672, and 1678 (Cohn, *S. in G.*, p.cxv). Comedy.

Herz (*E.Sch.*, p.126) notes that perhaps the comedy is an adaptation of a lost English drama that dealt with the story of Sir Eglamour of Artois.

#### CRYSSELLA

Performed June 9, 1626, by English players under Green, in Dresden (Cohn, *S. in G.*, p.cxv). A comedy.

Herz (*E.Sch.*, p.78) notes another performance in May, 1671, at Torgau, of *Die geduldige Chryssilla*, and observes that the play was probably a version of the *Patient Grissil* of Dekker, Chettle, and Haughton published in 1603. The theme had already been dealt with in Germany in the play of *Griseldis* by Hans Sachs.

#### ERLÖSUNG AUS DER LÖWENGRUBE

Performed in 1604, by English comedians under Eichelin, at Nördlingen; and in 1604 at Rothenburg (Trautmann, *Zeitschrift*, vii.60, 61). Chambers (*E.S.*, ii.283) notes an earlier play of *Daniel* at Ulm in 1602.

## FROMME FRAU ZU ANTORF, DIE

Performed in 1608, by English players, at Grätz. Ferdinand II's sister, the Archduchess Maria Magdalena, mentions this play as acted by English players who were at Court from February 6 to 20 (Hurter, *Geschichte Kaiser Ferdinands II.*, v.397).

Herz (*E.Sch.*, p.99) thinks that the play may be identified with Day and Haughton's *Friar Rush and the Proud Woman of Antwerp*, 1601-2.

## GEVATTER

Performed October 4, 1626, by English players under Green, in Dresden (Cohn, *S. in G.*, p.cxvi). Tragi-comedy of the God-father.

## GRAF VON ANGIERS, DER

Performed October 29, 1626, by English players under Green, in Dresden (Cohn, *S. in G.*, p.cxvi). A comedy.

Herz (*E.Sch.*, p.131) notes that the source of the play may perhaps be a story in the *Decamerone*, dealing with the fate of the Count of Angiers. There seems to be no English play of which it is a counterpart.

## HERZOG VON FLORENZ, DER

Performed in 1608, by English players, in Grätz. Ferdinand II's sister, the Archduchess Maria Magdalena, in an account of the performance of the English players at Court from February 6 to 20, 1608 writes: "Am Montag von ein Herzog von Florenz, der sich in eines Edelmanns tochter verliebt hat" (Hurter, *Geschichte Kaiser Ferdinands II.*, v.395); performed also June 5 and September 15, 1626 (Cohn, *S. in G.*, pp.c xv, cxvi). Herz (*E.Sch.*, p.104) suggests that Massinger's *The Great Duke of Florence* may be identical with the play performed in 1626, since according to Fleay (*B.C.E.D.*, i.221) *The Great Duke* was probably written in 1625. Herz believes that the play acted in 1608 probably had no connection with *The Great Duke of Florence* though Massinger may have composed the drama as early as 1608, and the published play might have been a revision of an earlier production. Fleay (*Life of Shakespeare*, p.308) declares that the *Herzog von Florenz* is not Massinger's play.

## HERZOG VON MANTUA, DER, UND DER HERZOG VON VERONA

Performed May 31 and September 4, 1626, by English players under Green, in Dresden (Cohn, *S. in G.*, pp.c xv, cxvi). A comedy.

JUDE, DER

Performed in November, 1607, by English players at Passau; acted on February 14, 1608, at Grätz (Meissner, *Die englischen Comoedianten*, p.92). Ferdinand II's sister, the Archduchess Maria Magdalena, mentions this play as one of those acted by the English players who were at Court from February 6 to 20 (Hurter, *Geschichte Kaiser Ferdinands II*, v.395).

Herz (*E.Sch.*, pp.75, 84) notes that *Der Jude* may be similar to Marlowe's *Jew of Malta* or to Shakespeare's *Merchant of Venice*. Dekker wrote a play called *The Jew of Venice*.

KÖNIG AUS ENGELANDT, DER, UND DES GOLTSCHMITTS WEIB

Performed November 19, 1607, by English players, at the archducal Court of Ferdinand and Maria Anna at Graz (Meissner, *Die englischen Comoedianten*, p.74).

Meissner (*Ibid.*, p.99) notes that the play may perhaps be identified with Heywood's *King Edward IV*, published in 1600; or that it may have some connection with the story of Jane Shore as dramatized by Day and Chettle and acted in 1603.

KÖNIG IN ARRAGONA, EIN

A tragi-comedy performed July 9, 1626, by English players under Green, at Dresden (Cohn, *S. in G.*, p.cxv). Tragi-comedy.

Herz (*E.Sch.*, p.78) suggests that the play may have been identical with Greene's *Alphonsus, King of Arragon*, published in 1599; or with *Mucedorus*, published in 1598.

KÖNIG IN DENNEMARK, DER, UND DER KÖNIG IN SCHWEDEN

Performed June 21, 1626, by English players under Green, at Dresden; a tragi-comedy (Cohn, *S. in G.*, p.cxv). Tragi-comedy.

Herz (*E.Sch.*, p.72) identifies the play with *Sir Clyomon and Sir Clamydes*, published in 1599.

KÖNIG IN SPANIEN, DER, UND DER VICE ROY IN PORTUGALL

Performed June 6 and September 19, 1626, by English players under Green, at Dresden; a comedy (Cohn, *S. in G.*, pp.cxv, cxvi).

Herz (*E.S.*, pp.76, 96) suggests that the play is identical with the *First Part of Jeronimo*, c. 1588, the fore-piece to Kyd's *Spanish Tragedy*.

#### KÖNIG LUDWIG UND KÖNIG FRIEDRICH VON UNGARN

Performed in 1608, by English players, at Grätz. Ferdinand II's sister, the Archduchess Maria Magdalena, mentions this play as one of those acted by the English players who were at Court from February 6 to 20 (Hurter, *Geschichte Kaiser Ferdinands II*, v.397).

Meissner (*Die englischen Comoedianten*, pp.98, 99) notes that a play on the same subject was current in Frankfort at the beginning of the seventeenth century.

#### KÖNIG VON KHIPERN, DER, UND DER HERZOG VON VENEDIG

Performed in 1608, by English players, at Grätz. Ferdinand II's sister, the Archduchess Maria Magdalena, mentions this play as one of those acted by the English players who were at Court from February 6 to 20 (Hurter, *Geschichte Kaiser Ferdinands II*, v.397). A tragi-comedy.

Cohn (*S. in G.*, p.cxvi) lists a performance of *Der Herzog von Venedig* on July 23, 1626, at Dresden. Herz (*E.Sch.*, p.122) notes that *Der Tugend und Liebesstreit*, which originated in the second half of the seventeenth century, is derived from the older drama presented in Grätz as *Der König von Khipern und der Herzog von Venedig*.

#### LUDOVICO KÖNIG AUS HISPANIA

Performed in 1604, by English players, in Rothenburg (Trautmann, *Zeitschrift*, vii.61). A comedy.

#### MÄRTHERIN DOROTHEA, DIE (See also DIOCLETIAN)

Performed July 5, 1626, by English players under Green, in Dresden, and at Güstrow in 1656; a tragedy (Cohn., *S. in G.*, pp.cxv, cxix).

Herz (*E.Sch.*, 103) lists several performances of plays that have similar titles and that appear to have been on the same theme as the *Märtherin Dorothea*. He notes that Massinger probably used the English original of the German play as a source for *The Virgin Martyr*, published in 1621, as by Dekker and Massinger. Fleay (*B.C.E.D.*, i.212-213) suggests that the final version of *The Virgin Martyr* was evidently a recasting by Massinger of an old play of

Dekker's; and that the Dekker play was the *Martyr Dorothea* of the 1626 Dresden company. Greg (*H.D.*, ii.172) connects *Die Märtherin Dorothea* with *Diocletian*, performed by the Admiral's Men in 1594.

#### MELONE, KÖNIG AUS DALMATIA

Performed in 1604, by English players, in Rothenburg (Trautmann, *Zeitschrift*, vii.61). A comedy.

#### PHILOLE UND MARIANA

Performed in 1613, by English players, at Nürnberg: "On Sunday the 27th of June and a few days following thereon... the Elector of Brandenburg's servants and English Comedians have acted and held beautiful comedies and tragedies of *Philole and Mariana*..." (Cohn, *S. in G.*, p.lxxxvii).

Herz (*E.Sch.*, p.102) identifies this play with Lewis Machin's *The Dumb Knight*, published in 1608.

#### PYRAMO UND THISBE

Performed in 1604, by English players under Eichelin, at Nördlingen; and at Rothenburg in 1604 (Trautmann, *Zeitschrift*, vii.60, 61). A comedy.

Herz (*E.Sch.*, p.79) notes that before Shakespeare was known in Germany a fable of *Pyramus and Thisbe* was published there; and that various other productions based upon the story appeared in Germany during this period.

#### REICHE MANN, DER, UND ARME LAZARUS

Performed in 1608, by English players, at Grätz. Ferdinand II's sister, the Archduchess Maria Magdalena, mentions this play as one of those acted by the English players who were at Court from February 6 to 20 (Hurter, *Geschichte Kaiser Ferdinands II.*, v.395). *Eine Tragoedia von reichem Mann* was performed December 4, 1626, at Dresden, and *The Tragedy of the Rich Man and the Poor Lazarus* on October 17, 1646, at Dresden (Cohn, *S. in G.*, pp.cxvi, cxviii).

Meissner (*Die englischen Comoedianten*, pp.97-98) suggests John Bale's *De Lazaro Resuscitato*, written in the first half of the sixteenth century, as a possible source for the German play; and Fleay (*Life of Shakespeare*, p.311) suggests Radcliffe's play upon Dives and Lazarus as a possible source, or perhaps the *Dives and Lazarus* mentioned in *Sir Thomas More*.

## TURCKE, DER

Performed in 1613, by English players, in Nuremberg: "On Sunday the 27th of June and a few days following thereon . . . the Elector of Brandenburg's servants and English Comedians have acted and held . . . the *Turk*" (Cohn, *S. in G.*, p.lxxxvii).

Herz (*E.Sch.*, p.103) identifies this play with John Mason's *The Turk*, published in 1610, and later republished as *Muliasses the Turk*.

## UNGEHORSAME KAUFFMANN'S SOHN, DER

Performed in 1604, by English players under Eichelin, at Nördlingen; also performed in 1606, at Rothenburg (Trautmann, *Zeitschrift*, vii.60). A comedy.

Herz (*E.Sch.*, p.94) identifies the play with *The London Prodigal*, published in 1605.

## ZERSTÖRUNG DER STADT CONSTANTINOPEL, DIE

Performed in 1613, by English players under Spencer, at Nuremberg; "On Sunday the 27th of June and a few days following thereon . . . the Elector of Brandenburg's servants and English Comedians have acted . . . the *Destruction of the city of Troy*, and *city of Constantinople* (Cohn, *S. in G.*, p.lxxxvii). In October, 1613, a performance of the *Zerstörung der Stadt Constantinopel* was given at the Reichstag held by the Emperor Mathias at Regensburg (Chambers, *E.S.*, ii.289-290), and in 1614 a performance was given at Strassburg (Herz, *E.S.*, p.73).

## ZERSTÖRUNG DER STADT TROJA, DIE (See DIE ZERSTÖRUNG DER STADT CONSTANTINOPEL)

Herz (*E.Sch.*, p.117) notes the anonymous *Troy* produced by the Admiral's Men June 22, 1596. Possibly this German play may be connected with Part I of *The Iron Age*, which Fleay identifies with the *Troy* of the Admiral's Men.

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